

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

VIOLA BRAUN-FOX

PIANIST

SONATA IN E FLAT MAJOR, K. 282 W. A. Mozart

Adagio

Menuetto I and II

Allegro

SONATA NO. 3 IN A MINOR, OP. 28 Sergei Prokofieff

SUITE BERGAMASQUE Claude Debussy

Prélude

Menuet

Clair de Lune

Passepied

INTERMISSION

CARNAVAL, OP. 9 Robert Schumann

Préambule

Pierrot

Arlequin

Valse noble

Eusebius

Florestan

Coquette

Replique

Papillons

A.S.C.H. — S.C.H.A. (Lettres dansantes)

Chiarina

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse Allemande

Paganini

Aveu

Promenade

Pause

Marche des Davidsbündler contre les Philistins

Monday, September 11, 1972

8:30 p.m.

Convocation Hall

Arts Building

This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Mrs. Braun-Fox.

The Department of Music
of
The University of Alberta
presents
HOWARD JANZEN
pianist

Sonata in B flat major, Op. Posth. Molto moderato Andante sostenuto Allegro vivace con delicatezza Allegro, ma non troppo	Franz Schubert
Toccata, Op. 11	Serge Prokofieff

INTERMISSION

Sonata, Op. 1 (1908)	Alban Berg
Out Of Doors (1926) With Drums and Pipes Barcarolla Musettes Musiques Nocturnes The Chase	Bela Bartok


Saturday, September 23, 1972
8:30 p.m.

Convocation Hall
Arts Building

COMING EVENTS:

Wednesday, October 4, at 8:30 p.m. in Convocation Hall, the Edmonton Chamber Music Society opens its 1972-73 concert series with The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) in a program of works by Mozart, Beethoven and Elizabeth Maconchy. Members only. Season tickets available from Room 348, Arts Building.

Friday, October 6, at 8:30 p.m. in Convocation Hall - A program of compositions by Dr. Violet Archer, Professor of Music. Performers include Thomas Rolston, violin; Claude Kenneson, violoncello; Ernest Dalwood, clarinet; June Hunt, mezzo-contralto; and pianists Isobel Rolston, Ernesto Lejano and Albert Krywolt. Admission is free.



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THE EDMONTON CHAMBER MUSIC SOCIETY

presents

The University of Alberta String Quartet

Thomas Rolston, violin
Lawrence Fisher, violin

Michael Bowie, viola
Claude Kenneson, cello

PROGRAM

QUARTET, K. 465 ("Dissonance") Mozart

Adagio—Allegro
Andante cantabile
Menuetto
Allegro molto

QUARTET No. 10 Elizabeth Maconchy

North American premiere.
(The world premiere of this quartet was given by
the University of Alberta String Quartet in July at
the Cheltenham Festival, Cheltenham, England.)

INTERMISSION

QUARTET, OPUS 18, No. 4 Beethoven

Allegro ma non tanto
Andante scherzoso quasi allegretto
Menuetto
Allegro

Wednesday, October 4, 1972
8:30 p.m.

Convocation Hall
The University of Alberta

Next Concert: THE SMETANA STRING QUARTET
November 1, 1972

Program courtesy of Julian Books
Campus Tower Branch
11151 87 Ave.
439-2444

STRING QUARTET NO. 10 by ELIZABETH MACONCHY

The University of Alberta String Quartet presented the world premiere of the String Quartet No. 10 by Elizabeth Maconchy on July 15, 1972 at the twenty-eighth Cheltenham Festival in England. This evening marks the first performance in North America of this work.

Elizabeth Maconchy went from Ireland to the Royal College of Music (London) when she was 16. She is best known for her chamber music, having written in many forms besides her ten string quartets. During the 1950's she became increasingly interested in opera and composed three one-act operas. Two more followed later, and all have had recent productions. In 1963 she returned to chamber music with her clarinet quintet (for Ger-vase de Peyer), the 8th quartet in 1966 and the 9th in 1969. Orchestral works include a Serenata Concertante for violin and orchestra and 'Ariadne' for soprano and orchestra for Heather Harper, who has recently recorded it. She is at present working on an oboe quartet for Janet Craxton.

Concerning the String Quartet No. 10, Elizabeth Maconchy has written the following note:

"My String Quartet No. 10 was written in the latter half of 1971 for the University of Alberta String Quartet.

"My first quartet dates from 1932 and the intervening ones have been written at fairly regular intervals in between. It is the form which has seemed best suited to express the kind of music I want to write--an impassioned argument. Four players, like the characters in a drama, each pursue an independent line, yet react upon and influence each other. I find it the most exacting but most satisfying medium to work in, with its need for economy, clarity and closely-knit form, and have been drawn back to it again and again.

"The new quartet is in one movement of about 14 minutes duration, within which a number of contrasting sections are woven into a whole. It is framed by a recurrent Lento passage of repeated chords, with at the opening the brief motif in the viola which dominates the whole quartet. In the course of the movement three contrasted quick sections (deriving in different ways from the motif) are punctuated by slower passages.

"The tension grows as ideas are combined, and a climax is reached with a restatement of the opening material, extended and transformed by what has gone before. The work ends quietly."

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents a program of

COMPOSITIONS BY DR. VIOLET ARCHER

PROFESSOR OF MUSIC

Friday, October 6, 1972, at 8:30 p.m.
Convocation Hall, Arts Building

SUITE FOR FOUR VIOLINS (1971)

(composed for students of Mr. Randal Shean)

Preludio
Interludio
Fughetta
Rondo

John Lowry, Stefan Jungkind, Taras Chornowol, Ray Tutschek

TWENTY-THIRD PSALM (1952)

CRADLE SONG (1950)

APRIL WEATHER (1956) } texts by Amy Bissett England

THE GULLS (1955) (text by John Gould Fletcher)

STORM (1955) (text by Wildah Morris)

THE DAFFODILS (1972) (text by William Wordsworth)

June Hunt, mezzo-contralto; Albert Krywolt, piano

SONATA FOR CLARINET AND PIANO (1970)

(commissioned by Joseph Carlucci of Lamar University, Beaumont, Texas)

Andantino piacevole
Tranquillo ed espressivo
Allegretto grazioso
Allegro ma non troppo, scherzoso

Ernest Dalwood, clarinet; Ernesto Lejano, piano

INTERMISSION

GOLD SUN (1972) (world premiere)

MY HANDS (1972) (world premiere)

GREEN RAIN (1971)

} texts by
Dorothy Livesay

MISERERE ET JUBILATE (1950) (text: Psalm 13: 1 - 3;

Psalm 30: 1 - 3, 11 - 12)

June Hunt, mezzo-contralto; Albert Krywolt, piano

TRIO NO. 2 FOR VIOLIN, CELLO AND PIANO (1957)

(commissioned by International House of New Orleans)

Allegro
Largo tranquillo
Allegro con brio, energico

Thomas Rolston, violin
Claude Kenneson, cello
Isobel Rolston, piano

COMING EVENTS:

Sunday, October 15, at 8:30 p.m. in Convocation Hall—First in the Department of Music's new concert series, "Explorations". The program will consist of the Mozart Piano Quartet in E flat major, K. 493; the Kodaly Duo for Violin and Violoncello, Op. 7; the Ives String Quartet No. 1; and Mussorgsky's Songs and Dances of Death, performed by staff members Helmut Brauss and Ernesto Lejano, pianists; Bernard Turgeon, baritone; and the University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello). No admission charge.



THE DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

PRESENTS

EXPLORATIONS
1972-73

Four Sunday evening concerts
Convocation Hall
Arts Building
8:30 p.m.

NO ADMISSION CHARGE

With EXPLORATIONS, the Department of Music has organized four musical events during the 1972-73 season that will cover a wide spectrum of media and styles.

Each program involves a variety of performing groups, and offers a highly diversified repertoire. With this endeavour, the Department of Music hopes to create a new, appealing type of musical presentation which will both contrast with and complement other concerts and musical events being offered by various organizations including the Music Department itself.

Faculty members, guest artists and students will participate. Performers include: The U. of A. String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello); The U. of A. Concert Choir, David Stocker, conductor; Helmut Brauss, Ernesto Lejano, Alexandra Munn and Isobel Rolston, pianists; Merla Aikman, mezzo-soprano; Bernard Turgeon, baritone; Malcolm Forsyth, trombone; John Iltis, French horn; The Collegium Musicum under the direction of Dale McIntosh; Alfred Strombergs conducting instrumental and vocal groups.

PROGRAM

October 15, 1972

MOZART—Quartet in E flat major, K. 493, for piano and strings

MUSSORGSKY—Songs and Dances of Death (song-cycle for voice and piano)

KODALY—Duo for Violin and Violoncello, Op. 7 (1914)

IVES—String Quartet No. 1 (1896)

November 26, 1972

VOCAL AND BRASS MUSIC OF THE RENAISSANCE

VILLA-LOBOS—Choros No. 4 for brass (1926)

ARCHER—Cantata Sacra for five voices and nine instruments

January 21, 1973

LIEDER AND SONGS, accompanied by various instrumental combinations

SCRIABIN—Two Poèmes, Op. 32, and Sonata No. 4 in F sharp major, Op. 30, for solo piano

BRAHMS—Trio No. 2 in C major, Op. 87, for piano, violin and violoncello

February 11, 1973

BAROQUE MUSIC for voices and instruments

HINDEMITH—Sonata for Viola and Piano, Op. 11, No. 4 (1922)

BRAHMS—Trio in E flat major, Op. 40, for horn, violin and piano

Parking is available in the Stadium Car Park,
89th Avenue near 116th Street.

For further details, please write to the Department
of Music, The University of Alberta, Edmonton,
or telephone 432-3263.

Programs are subject to change without notice.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents the opening concert in its new series

EXPLORATIONS

Sunday, October 15, 1972, at 8:30 p.m.
Convocation Hall, Arts Building

QUARTET IN E FLAT MAJOR, K. 493 W. A. Mozart

Allegro
Larghetto
Allegretto

Lawrence Fisher, violin
Michael Bowie, viola
Claude Kenneson, violoncello
Helmut Brauss, piano

SONGS AND DANCES OF DEATH Modeste Mussorgsky

Lullaby
Serenade
Trepak (Russian Dance)
Commander-in-Chief

Bernard Turgeon, baritone
Ernesto Lejano, piano

INTERMISSION

DUO, OP. 7 (1914) Zoltan Kodaly

Allegro serio, non troppo
Adagio
Maestoso; Presto

Thomas Rolston, violin
Claude Kenneson, violoncello

QUARTET NO. 1 (1896) Charles Ives

Andante con moto
Allegro
Andante cantabile
Allegro marziale

The University of Alberta String Quartet
Thomas Rolston and Lawrence Fisher, violins
Michael Bowie, viola; Claude Kenneson, violoncello

Next concert in this series: Sunday, November 26, at 8:30 p.m. — Vocal and Brass Music of the Renaissance; Choros No. 4 for brass by Villa-Lobos; Violet Archer's Cantata Sacra for five voices and nine instruments.

COMING EVENTS:

Monday, October 30, at 8:30 p.m. in Convocation Hall — The Symphonic Wind Ensemble of the Department of Music conducted by John Iltis, Associate Professor of Music, with guest soloist Eugene Rousseau, alto saxophonist. No admission charge.

PROGRAM NOTES

Mozart completed his Second Piano Quartet (K. 493) in 1786, a year in which he suffered numerous personal misfortunes but also achieved extraordinary artistic productivity. The second quartet followed another (K. 478) that had proved unpopular, apparently because of its performance difficulties for the amateur musical public. In return for Mozart's promise that no further works in the same genre would be forthcoming, the publisher of the First Piano Quartet had allowed Mozart to keep the entire advance payment on a projected series of similar quartets. Nevertheless, Mozart did write a second piano quartet and gave it to another publisher.

At this time, Mozart was at the height of his creative powers. Furthermore, his imagination seems to have been especially stimulated by the potential of the concerted medium of piano with orchestra or chamber ensemble — the distinction between the latter two being less pronounced then than it is now. The Second Piano Quartet is akin to the classical concerto not only in format — three movements — but also in its generally light spirit. Every movement offers an abundance of melodic riches, all the more remarkable for the easy way in which Mozart welds them into a unified whole. Although almost any of the numerous themes of the first movement could bear extensive repetition, Mozart favors one particularly graceful ornamented melodic idea that invests the movement with a pervasive lyricism. This quality carries over into the slow movement, as well as into the genial closing movement, where the piano enjoys special prominence. However, the quartet partakes of the possibilities not only of solo concerto dialogue, but also of the synthesis of chamber ensemble elements. As a whole, the work carries almost no hint of purposeful struggle or contrived intricacy. It seems rather to be motivated by the special joy of music-making for its own sake, and as such is an appropriate opening for the "Explorations" series. Mozart wrote it for pleasure; likewise, we play it and listen to it.

* * *

In an autobiographical notice, Mussorgsky once wrote of himself: "Art is a means toward communication with human beings, not an end in itself. This principle determines his entire creative activity. Since he proceeds from the conviction that human speech is governed by strictly musical laws . . ., he sees the duty of music to be the tonal reflection not only of accessions of feeling but also of the pulsations of human speech." Mussorgsky also believed that an artist should express the communal ethos of his nation, and was active in a group of fervently Russian composers trying to combat the German domination of Russian musical life.

In the SONGS AND DANCES OF DEATH (1877), melody and other elements of musical structure are taken not as ends in themselves, but rather as means to heighten the power of dramatic expression. Each song is a miniature drama showing a different aspect of Death, in characterizations true to the spirit of Russian folk literature, even though the text was written by a friend of Mussorgsky. The inherently flexible qualities of Russian folk melody have been masterfully turned to narrative purposes in dramatic monologues and dialogues of awful vividness and realism. Death is, successively, the deliverer of a child from the pain of illness; a knight to free an invalid girl so that she can satisfy the youthful desires only frustrated in life; a dancing crony for a drunken peasant lost and freezing on his way home through the forest; and the ultimate victor in every war — Death in its most terrifying aspect.

The SONGS AND DANCES OF DEATH pose a telling contrast to the Mozart quartet on this program. In the quartet, abstract musical beauty is its own *raison d'être*, without evident national colorings. In Mussorgsky's songs, music is the vehicle for a powerfully concrete kind of literal expression, thoroughly imbued with a sense of cultural time and place so strong that we of another milieu can still be moved.

* * *

Written in 1914, Kodaly's Duo for Violin and Violoncello, Op. 7, dates from a period when he was collaborating with Bartok in research into the folk music of Hungarian and other cultures. While Bartok found it morally impossible to remain in Hungary during the years of Fascist ascendancy, Kodaly continued to live there throughout his life, making significant contributions not only through his compositions but also through formulation of highly successful methods of musically educating the young. Generally, Kodaly also tended to remain in more familiar musical territory than did Bartok.

In the Duo, Kodaly has chosen a medium eminently suited to the expression of indigenous Hungarian musical idioms as well as to his own penchant for ardent lyricism and frequent contrasts of mood. He calls upon the full resources of the two instruments (and their players), including multiple stops, percussive articulations, and extremes of range that evoke the sound of Slavic folk instruments and singers. His sympathetic understanding of native idioms can be heard also in modal, highly ornamented, or long-breathed melodies; in driving, flexible, or asymmetrical rhythms; and in repetitive figures or drones reminiscent of folk ensemble music. Although a nationalist composer like Mussorgsky or Ives, Kodaly evinces in his music a thorough professionalism and regard for the central tradition of Western European art music — concerns rather foreign to the other two nationalists heard tonight.

* * *

Ever since Charles Ives was "discovered" in the 1930's, his reputation as a true musical American and pioneer has grown. He composed his First String Quartet in 1896 at the age of twenty-two; but, like so much of his music, it was not published until much later (in this case, 1963). In the work, Ives already asserts a rugged musical individuality that seems to be flying in the face of the derivative neo-romanticism permeating "establishment" musical culture in America at that time — not the least representative of which was Ives' own teacher, Horatio Parker. The quartet is subtitled both "From the Salvation Army" and "A Revival Service." Ives' quotation of revival hymns in the piece is neither parody nor sentimental nostalgia, much more than a joke and certainly not mockery or ridicule. Ives was one of those men who could realize the potential of popular material while still preserving its honest, simple character. From beginning to end, the quartet voices an immense vitality and good cheer born of the faith held by the purveyors of the original musical material that inspired Ives. A clear melodic counterpoint permits quick recognition of tune quotations: "From Greenland's Icy Mountains" and "All Hail the Power" in the fugal first movement; "Come Thou Fount of Every Blessing" in the third; and "Stand Up, Stand Up for Jesus" in the fourth. The counterpoint might be regarded as academic; this is a student work, after all. But Ives' audacities (for that time) enliven the music in a way that, true to his New England heritage, is responsible in its intuitive logic and effectiveness. Each part, regardless of considerations of pleasant combination, seems to maintain the same stubborn independence that Ives himself did. Musically and philosophically, he believed in a unity that transcended conventional dichotomies of sublime and banal, regular and irregular, stable and unstable.

— W. K.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE SMETANA QUARTET

Jiri Novak, violin
Lubomir Kostecki, violin

Milan Skampa, viola
Antonin Kohout, cello

P R O G R A M

QUARTET IN F MINOR, OP. 95 Beethoven

Allegro con brio
Allegretto ma non troppo—Allegro assai vivace ma serio
Larghetto espressivo—Allegretto agitato—Allegro

QUARTET NO. 1 IN E MINOR ("KREUTZER SONATA") L. Janacek

Adagio—Con moto
Con moto
Con moto—Vivo—Andante
Con moto

I N T E R M I S S I O N

QUARTET IN E MINOR ("FROM MY LIFE") B. Smetana

Allegro vivo appassionato
Allegro moderato a la polka
Largo sostenuto
Vivace

Wednesday, November 1, 1972
8:30 p.m.

Convocation Hall
The University of Alberta

The Smetana Quartet is managed by Mariedi Anders Management, Inc.
535 El Camino Del Mar, San Francisco, California

NEXT CONCERT: ROLSON-MOORE DUO
December 6, 1972

Program courtesy of: *Melody Lane*

"Edmonton's largest exclusive record store"
10409 Jasper Avenue—422-8712



THE DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

SYMPHONIC WIND ENSEMBLE

John Iltis, conductor

with guest soloist
Eugene Rousseau
alto saxophonist

Monday, October 30, 1972

8:30 p.m.

Convocation Hall
Arts Building



EUGENE ROUSSEAU, one of the world's great saxophonists, is a member of the faculty of the School of Music of Indiana University where he teaches his instrument and serves as Chairman of the Woodwind Department. In addition to his interest in teaching, he has published numerous articles on music and art, editions and arrangements of music, and method books for the saxophone. He also presents numerous clinics and lecture-recitals, and is called upon frequently for solo appearances with orchestra or band. During the summers Mr. Rousseau is a faculty member of the Indianhead Arts Camp, Shell Lake, Wisconsin.

Mr. Rousseau has had performing engagements in most of the world's major cities and in virtually all of the United States—including Alaska and Hawaii. Outside the U.S. he has been engaged in Canada, England, France, Germany, Holland, Austria, New Zealand, Australia, and Africa. His solo appearances also include the National MENC, ASBDA, CBDNA, ABA, Mid-West National Band Clinic, All-South Band Clinic, the Midwestern Music and Art Camp at the University of Kansas, The Midwestern Conference on School Music at the University of Michigan, and numerous other state and regional conventions. His professional experience encompasses all types of engagements, including the Woody Herman "Third Herd" and the Gordon MacRae Show.

In 1968 he made his second concert tour of Europe where he was featured soloist with the BBC Orchestra in London, and was the first saxophonist ever to present a full recital in Paris. He records regularly for the Coronet Recording Company, and recently achieved the distinction of being the first concert saxophonist to record

an entire album with orchestra, having collaborated in Paris with the Chamber Orchestra of Paul Kuentz for Deutsche Grammophon.

Rousseau began his study of the saxophone at the age of nine under the tutelage of Elda Jansen Bengston. He later studied with Horace Frederick, and Sam Meron and Albert Freedman at the Chicago Musical College while completing the B.M.E. degree, and did additional study in jazz with Joe Daley. He holds the M.M. degree from Northwestern University, where he studied oboe with Robert Mayer, and the Ph.D. from the University of Iowa, where he studied clarinet and woodwind literature under Himie Voxman. While at Iowa he was awarded a Fulbright Grant enabling him to study saxophone at the Paris Conservatory with Marcel Mule. In 1963 he was appointed musical representative for the United States Trade Fair in Conakry, Guinea, West Africa.

Mr. Rousseau's appearance this evening has been made possible through the courtesy of Yamaha Canada Music Ltd. and National Music in Edmonton.

PROGRAM

SECOND SUITE FOR BAND Robert E. Jager

Fanfare
Ballade
Scherzo

CONCERTO FOR SAXOPHONE AND
BAND (1951) Henk Badings

Allegro
Notturmo
Rondo

Eugene Rousseau, alto saxophone

THEME AND VARIATIONS,
OP. 26 (1920) B. Walton O'Donnell

INTERMISSION

SONATA FOR ALTO SAXOPHONE
AND PIANO (1972) Violet Archer

Preamble
Interlude
Valse
Rondo

Eugene Rousseau, alto saxophone
Howard Janzen, piano

ST. LAWRENCE SUITE Morton Gould

Dedication
Quickstep
Chansonnette
Commemoration March

SYMPHONIC WIND ENSEMBLE

John Iltis, conductor

PICCOLO

Marianne Carefoot

FLUTE

Barry Eliason
John Vallentgoed

OBOE

Hiromi Takahashi
Marianne Still

E FLAT CLARINET

Richard Cook

B FLAT CLARINET

Randall Bain
Deborah Alpaugh
Shelley Hamilton
John Michielin
JoEllen Harris
Reiner Piehl
Robert Seymour
Dale Hensley

BASS CLARINET

Ron Hannah

E FLAT CONTRA-ALTO CLARINET

Melanie Rogers

BASSOON

Walter Dean

ALTO SAXOPHONE

Laurelie Nattress
Gail Larsen

*Staff member

TENOR SAXOPHONE

Norman Miller

BARITONE SAXOPHONE

Patricia O'Brien

FRENCH HORN

David Hoyt
Leonard Stubel
Lawrence Reese
Sheila Macdonald

CORNET

Christopher Morrison
Daniel Otteson
Thomas Dust

TRUMPET

Rick Tait
Allan Dahl

TROMBONE

Bill Gilday
Blyth Nuttall
John Taylor

EUPHONIUM

Bruce Johnson

TUBA

Henry Vant Erve
Wayne Karlen

PERCUSSION

Brian Jones
Brian Johnson
Michael May
Winston Kaehler*

The Department of Music
of
The University of Alberta
presents a program of

STAGED OPERATIC EXCERPTS

with students from the Voice/Opera Division

Alfred Strombergs, music director
Rowland Holt-Wilson, stage director

Tuesday, November 7, 1972, at 8:30 p.m.
Convocation Hall, Arts Building

Act II of "Hansel and Gretel" Humperdinck

Gretel - Beverley Cohen, soprano
Hansel - Frances Dietz, soprano
Sandman/Echo - Susan Goodwin, soprano
Echo - Gail Garrison, soprano
Echo - Jacqueline Preuss, soprano
Cuckoo - Andrea Mellis, mezzo-soprano
Kathleen Letourneau at the piano

Part of Act II, Scene I, "Il Trovatore" Verdi

Azucena - Audrey Olsen, mezzo-soprano
Manrico - Nigel Lemon, tenor
Judith Loewen at the piano

Part of Act I, "Manon" Massenet

Manon - Beverley Cohen, soprano
Des Grieux - Nigel Lemon, tenor
Poussette - Susan Goodwin, soprano
Javotte - Frances Dietz, soprano
Rosette - Andrea Mellis, mezzo-soprano
Postboy/Lescaut - Franklyn Giffen, baritone
Judith Loewen at the piano

Duet from "The Magic Flute" Mozart

Papageno - Franklyn Giffen, baritone
Papagena - Frances Dietz, soprano
Judith Loewen at the piano

INTERMISSION

Opening Scene from Act I of "The Marriage of Figaro" Mozart

Susanna - Beverley Cohen, soprano
Figaro - Franklyn Giffen, baritone
Kathleen Letourneau at the piano

Card Trio from Act III of "Carmen" Bizet

Carmen - Andrea Mellis, mezzo-soprano
Frasquita - Marilyn Verbicky, soprano
Mercedes - Barbara Prowse, mezzo-soprano
Don Jose - Franklyn Giffen
Viola Braun-Fox at the piano

Quartet from Act III of "Rigoletto" Verdi

Gilda - Betty Kolodziej, soprano
Maddalena - Andrea Mellis, mezzo-soprano
The Duke - Roger Ohlsen, tenor
Rigoletto - Franklyn Giffen, baritone
Viola Braun-Fox at the piano

* * * *

Narrator - George Cotton
Stage Manager - Bryce Missall
Assistant Stage Managers - Gail Garrison
Susan Goodwin
Betty Kolodziej
Barbara Prowse
Marilyn Verbicky

COMING EVENTS:

Friday, November 10, at 8:30 p.m. in Convocation Hall - The St. Cecilia Orchestra and The Concert Choir in a program of works by Jeremiah Clarke, Schubert and Handel. David Stocker is the chorus master and Michael Bowie the conductor. Admission is free and everyone is welcome to attend.



THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

THE ST. CECILIA ORCHESTRA

and

THE CONCERT CHOIR

David Stocker, chorus master

MICHAEL BOWIE, conductor



Friday, November 10, 1972

8:30 p.m.

Convocation Hall

Arts Building

PROGRAM

TRUMPET VOLUNTARY ("THE PRINCE OF DENMARK'S
MARCH") (1700) Jeremiah Clarke
orch. Henry J. Wood

SYMPHONY NO. 8 IN B MINOR ("UNFINISHED")
(1822) Franz Schubert
Allegro moderato
Andante con moto

INTERMISSION

DETTINGEN TE DEUM (1743) G. F. Handel

Baldwin organ (Church Concert Model C630) courtesy of Shaw Piano and Organ Centre.

COMING EVENTS:

- Tuesday, November 21, at 4:30 p.m.—Piano Recital, Lorraine Robinson.
- Wednesday, November 22, from 1 to 3 p.m.—A Master Class in Voice will be given by Louis Quilico, internationally acclaimed Canadian baritone. Visiting Artists Series.
- Wednesday, November 22, at 4:30 p.m.—Vocal Recital, Audrey Olsen, mezzo-soprano.
- Thursday, November 23, at 4:30 p.m.—Vocal Recital, Beverley Cohen, soprano.
- Saturday, November 25, at 8:30 p.m.—Piano Recital, Joachim Segger.
- Sunday, November 26, at 8:30 p.m.—Second in the Department of Music's "Explorations" series. Program includes Vocal and Brass Music of the Renaissance; Choros No. 4 for brass by Villa-Lobos; Violet Archer's Cantata Sacra for five voices and nine instruments.
- Wednesday, November 29, at 8:30 p.m.—Lawrence Fisher, violin, and Helmut Brauss, piano.
- Friday, December 1, at 8:30 p.m.—Recital by violoncello students from the studio of Claude Kenneson.
- All concerts are free and are held in Convocation Hall.

DETTINGEN TE DEUM

Chorus: We praise Thee, oh God; we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting.

Chorus: To Thee all angels cry aloud; the heavens and all the powers therein. To Thee cherubim and seraphim continually do cry: Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of the majesty of Thy glory.

Chorus: The glorious company of the apostles, praise Thee; the goodly fellowship of the prophets, praise Thee; the noble army of martyrs, praise Thee. The holy church throughout all the world doth acknowledge Thee, the Father of an infinite majesty; thine honourable true and only Son, also the Holy Ghost the comforter.

* * *

Bass Solo and Chorus: Thou art the King of Glory, oh Christ; Thou art the everlasting Son of the Father.

Bass Solo: When Thou tookest upon Thee to deliver man Thou didst not abhor the Virgin's womb.

Chorus: When Thou hadst overcome the sharpness of death Thou didst open the kingdom of Heaven to all believers.

Chorus: Thou sittest at the right hand of God, in the glory of the Father. We believe that Thou shalt come to be our judge. We therefore pray Thee: help Thy serants, whom Thou hast redeemed with Thy precious blood. Make them to be numbered with Thy saints in glory everlasting. Oh Lord, save Thy people and bless Thine heritage. Govern them and lift them up for ever.

* * *

Chorus: Day by day we magnify Thee, and we worship Thy name ever world without end.

Bass Solo: Vouchsafe, oh Lord, to keep us this day without sin. Oh Lord, have mercy upon us; oh Lord, let Thy mercy lighten upon us as our trust is in Thee.

Chorus: Oh Lord, in Thee have I trusted; let me never be confounded.

THE CONCERT CHOIR

David Stocker, conductor

Bass soloist: Roger Tripp

SOPRANOS

Sigrid E. Albert, Beth Atkinson, Sharon Baron, Heather Bedford, Lynn Brown, Bev Burrows, Linda Deines, Sharon Goller, Barbara-Lynn Goodwin, Deb Klapauszak, Alice Luk, Mary McDevitt, Phyllis Moore, May Moskuwich, Wilda Neal, Wendy Phillipson, Kathleen Siemens, Rita Smyth, Jane Whitby, Joanne Yurkewich

ALTOS

Suzanne Alger, Debbie Alpaugh, Lois Broadbent, Nancy Browne, Jeanne Cauette, Pat Cook, Avaleigh Crockett, Marge DeArmond, Bonnie-Jean Dobek, Betty Fadum, Jennifer Geddes, Heather Hantke, Dale Hensley, Joan Hosty, Jean Loree, Susan Prime, Jennifer Retzlaff, Judi Schneider, Cally Tripp, Shelly Tutton, Judith Wiens

TENORS

Andre Boisvert, Jack Dowling, Christian Fuchs, Paul Gifford, David Goodwin, Percy David Graham, Jim Higgs, John Homewood, Mel Otke, Don Skinner

BASSES

Lynn Danforth, Don Deines, Doug Dombrosky, Glen Guebert, Grant Harlton, Bill Ives, Shiu Luk, Paul Mackey, John Shandro, Tom Smyth, Byron Swanson, Roger Tripp

THE ST. CECILIA ORCHESTRA

Michael Bowie, conductor

VIOLIN I

Norbert Boehm, concertmaster
Hong Youl Kim
Ann Pelletier
Denis Letourneau
Marianne Carroll
Gisela Untergasser
Nancy Koehler
Flora Rizzuto
Miyo Inouye
Sharyn Favreau
Violet Salyzyn
Donna Daly

VIOLIN II

Mary Clarke
David Zweifel
Robert Hryciw
Allyn Chard
Deane Downey
Julianna Nagy
Harry Hill
Theresa Bain
Dan Barer
Richard Grajkowski
June Yusak

VIOLA

Donna Watson
Marion Whitling
Susanne Ziendler
Elizabeth Morris
Barbara McLean
Max Superstein
Martin Molzan
Penny Gladstone

VIOLONCELLO

Lucinda Breed
Joanne Ludbrook
Barbara Morris
Frantisek Cikanek
Lise Manchester
Diana Nuttall
Mark Lindskoog
Anne McCaskill

DOUBLE BASS

James Young
Marilyn Harder

FLUTE

Alan Clarke
Doreen Beck
Donald Skinner

OBOE

Terry Hart
Hiromi Takahashi

CLARINET

Randy Bain
Shelley Hamilton

BASSOON

Walter Dean
Patricia Wilson

FRENCH HORN

Avaleigh Crockett
Sheila Macdonald
Larry Reese

TRUMPET

Chris Morrison
Wendy Grasdahl
Daniel Otteson

TROMBONE

Howard Janzen
Eileen Keown
Chris Taylor

TUBA

David Otto

TIMPANI AND PERCUSSION

Brian Johnson
Brian Jones

HARPSICHORD

Andrea Mellis

ORGAN

Carol Otto

The Department of Music
of
The University of Alberta
presents
LORRAINE ROBINSON
pianist

Tuesday, November 21, 1972, at 4:30 p.m.
Convocation Hall, Arts Building

- | | |
|--|------------|
| Ballade in F major, Op. 38 | Chopin |
| Capriccio on the Departure of a Beloved Brother | J. S. Bach |
| 1. His friends coax him to give up his journey. | |
| 2. They describe the various accidents that might befall him. | |
| 3. They join in a lament. | |
| 4. Seeing that after all there is no help for it, they come to say good-bye. | |
| 5. The song of the postilion. | |
| 6. Fugue, imitating the post-horn. | |
| Sarcasms, Op. 17 | Prokofieff |
| No. 2 - Allegro Rubato | |
| No. 1 - Tempestoso | |
| Concerto in B flat major, Op. 19 | Beethoven |
| Allegro con brio | |
| Adagio | |
| Rondo | |
| Veronica Weber, second piano | |
-

COMING EVENTS:

Wednesday, November 22, from 1 to 3 p.m. - A Master Class in Voice will be given by Louis Quilico, internationally acclaimed Canadian baritone. Visiting Artists Series.

Wednesday, November 22, at 4:30 p.m. - Vocal Recital, Audrey Olsen, mezzo-soprano, assisted by Kathleen Letourneau, pianist, and Barbara Morris, cellist.

Thursday, November 23, at 4:30 p.m. - Vocal Recital, Beverley Cohen, soprano, assisted by Kathleen Letourneau, pianist, and Frances Dietz, guitarist.

Saturday, November 25, at 8:30 p.m. - Pianist Joachim Segger will give a recital of works by Bach, Beethoven, Mendelssohn, Chopin, Liszt, Debussy, Ravel and Prokofieff.

Sunday, November 26, at 8:30 p.m. - Second in the Department of Music's "Explorations" series. Program includes Vocal and Brass Music of the Renaissance; Chôros No. 4 for brass by Villa-Lobos; and Violet Archer's Cantata Sacra for five voices and nine instruments.

Friday, December 1, at 8:30 p.m. - The Department of Music Cello Ensemble under the direction of Claude Kenneson, Associate Professor of Music, will give a program of works by Couperin, Valentini, Sammartini, Grieg, Albéniz, Fauré, Popper and Moór.

All events are held in Convocation Hall and are open to the public at no charge.

DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

Master Class in Voice
conducted by
LOUIS QUILICO

Mozart....."Giunse alfin il momento...Deh vieni,
non tardar" (from Il Nozze di Figaro)

BEVERLEY CONEN, soprano

Bizet.....Flower Song (from Carmen)

NIGEL LEWIS, tenor

Holst.....Vedic Hymns: "Sky" and "Waters"

JACQUELINE PREUSS, soprano

Verdi....."Caro Nome" (from Rigoletto)

BETTY KOLODZIEZ, soprano

Brahms.....Zigeunerlied

BARBARA PROWSE, mezzo soprano

Thomas....."Elle ne troyait pas" (from Mignon)

ROGER OHLSEN, tenor

Bach.....On My Shepherd I Rely

GAIL GARRISON, soprano

Puccini....."Tu che di gel sei cinta" (from Turandot)

IRIS FRASER, soprano

Wednesday, November 22, 1972

Convocation Hall

The Department of Music
of
The University of Alberta
presents

AUDREY OLSEN

mezzo-soprano

assisted by KATHLEEN LETOURNEAU, pianist

and BARBARA MORRIS, violoncellist

Wednesday, November 22, 1972, at 4:30 p.m.
Convocation Hall, Arts Building

Pardon us, gracious Lord	J. S. Bach
I Will Magnify Thee	Handel
Per la gloria d'adorarvi	G. B. Bononcini
O cessate di piagarmi	A. Scarlatti
Il mio bel foco	B. Marcello
The Spanish Lady	traditional, arr. H. Hughes
O Men from the Fields	H. Hughes
The Matron Cat's Song	M. Head
Die Allmacht, Op. 79, No. 2	Schubert
An die Musik, Op. 88, No. 4	Schubert
An Schwager Kronos, Op. 19, No. 1	Schubert
Condotta ell'era in ceppi ("Il Trovatore")	Verdi

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Olsen.

COMING EVENTS:

Thursday, November 23, at 4:30 p.m. - Vocal Recital, Beverley Cohen, soprano, assisted by Kathleen Letourneau, pianist, and Frances Dietz, guitarist.

Saturday, November 25, at 8:30 p.m. - Pianist Joachim Segger will give a recital of works by Bach, Beethoven, Mendelssohn, Chopin, Liszt, Debussy, Ravel and Prokofieff.

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The Department of Music
of
The University of Alberta
presents

BEVERLEY COHEN

soprano

assisted by KATHLEEN LETOURNEAU, pianist

and FRANCES DIETZ, guitarist

Thursday, November 23, 1972, at 4:30 p.m.
Convocation Hall, Arts Building

Selve amiche	Antonio Caldara (1670-1736)
Sospiri di foco	Francesco Cavalli (1602-1676)
Se tu m'ami, se sospiri	Giovanni Battista Pergolesi (1710-1736)
Les Berceaux Après un Rêve	Gabriel Fauré (1845-1924)
Elle a fui, la tourterelle! ("Les Contes d'Hoffmann")	Jacques Offenbach (1819-1880)
Lebe Wohl (Mörike) Nixe Binsefuss (Mörike) Herr, was trägt der Boden (Spanisches Liederbuch)	Hugo Wolf (1860-1903)
Three Songs (on poems by Edith Sitwell) Daphne Through Gilded Trellises Old Sir Faulk	William Walton (1902-)
El Ginat Egoz (Song of Songs) Layla, Layla Dodi Li (Song of Songs)	Sarah Levi-Tanai M. Zeira J. Chen

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Cohen.

COMING EVENTS:

Saturday, November 25, at 8:30 p.m. in Convocation Hall - Pianist Joachim Segger will give a recital of works by Bach, Beethoven, Mendelssohn, Chopin, Liszt, Debussy, Ravel and Prokofieff. No admission charge.

Sunday, November 26, at 8:30 p.m. in Convocation Hall - Second in the Department of Music's "Explorations" series. Program includes Vocal and Brass Music of the Renaissance; Chôros No. 4 for brass by Villa-Lobos; and Violet Archer's Cantata Sacra for five voices and nine instruments. No admission charge.

Friday, December 1, at 8:30 p.m. in Convocation Hall - The University of Alberta Cello Ensemble under the direction of Claude Kenneson, Associate Professor of Music, will give a program of works by Couperin, Valentini, Sammartini, Grieg, Albéniz, Fauré, Popper and Moór. No admission charge.

The Department of Music
of
The University of Alberta
presents

JOACHIM SEGGER

pianist

Saturday, November 25, 1972, at 8:30 p.m.
Convocation Hall, Arts Building

Prelude and Fugue in D major (Well-tempered Clavier, Book II)	J. S. Bach
Rondo a Capriccio, Op. 129 ("Rage over a Lost Penny")	Beethoven
Variations sérieuses, Op. 54	Mendelssohn
Toccata, Op. 11	Prokofiev

INTERMISSION

Le Tombeau de Couperin (1917) Rigaudon Menuet	Ravel
Pavane pour une infante défunte Jardins sous la pluie (Estampes)	Ravel Debussy
Scherzo in B minor, Op. 20	Chopin
Hungarian Rhapsody No. 12 in C sharp minor	Liszt

COMING EVENTS:

Sunday, November 26, at 8:30 p.m. in Convocation Hall - Second in the Department of Music's "Explorations" series. Program includes Vocal and Brass Music of the Renaissance; Chôros No. 4 for brass by Villa-Lobos; and Violet Archer's Cantata Sacra for five voices and nine instruments. No admission charge.

Friday, December 1, at 8:30 p.m. in Convocation Hall - The University of Alberta Cello Ensemble under the direction of Claude Kenneson, Associate Professor of Music, will give a program of works by Couperin, Valentini, Sammartini, Grieg, Albéniz, Fauré, Popper and Moór. No admission charge.

Sunday, December 3, at 3:30 p.m. in the Students' Union Building Theatre - The University of Alberta Concert Band conducted by John Iltis, Associate Professor of Music, with Randy Bain as clarinet soloist. Tickets (Adults, \$1.50; Children, .75) are available from Band members and at the door.

The Collegium Musicum of the Department of Music, in association with All Saints' Cathedral, is presenting The Play of Herod, a twelfth century liturgical drama adapted by Noah Greenberg, on Tuesday, December 5, at 8:00 p.m. in All Saints' Cathedral, 10035 - 103 Street. The performance, which is after the New York Pro Musica production, is under the direction of Dale McIntosh, and will be fully staged with voices and instruments and with costumes by Joan Wolfenden. There is no admission charge.

The Department of Music
of
The University of Alberta
presents

EXPLORATIONS

Sunday, November 26, 1972, at 8:30 p.m.

Convocation Hall, Arts Building

FESTINO NELLA SERA DEL GIOVEDÌ GRASSO AVANTI CENA
(1608) Adriano Banchieri

(Festival in the Evening of Fat Thursday before the Supper)

The Chamber Choir of the Concert Choir

Sigrid E. Albert, Beth Atkinson, Nancy Browne, Avaleigh Crockett, Bonnie-Jean Dobek,
Sharon Goller, Barbara-Lynn Goodwin, Deb Klapauszak, Jean Loree, Mary McDevitt, Susan
Prime, Rita Smyth, Judith Wiens, David Goodwin, Glen Guebert, Mel Otke, John Shandro,
Don Skinner, Roger Tripp

David Stocker, conductor

CANZONA NO. 28 from 36 Canzoni (1608) Giovanni Gabrieli

Christopher Morrison, Wendy Grasdal, Daniel Otteson, Tom Smyth, trumpets

Bill Gilday, Eileen Keown, Blyth Nuttall, trombones

Chris Taylor, bass trombone

Malcolm Forsyth, conductor

SONATA SOPRA SANCTA MARIA ORA PRO NOBIS from the Marian Vespers
of 1610 Claudio Monteverdi

Christopher Morrison, Wendy Grasdal, Daniel Otteson, Tom Smyth, trumpets

Bill Gilday, Eileen Keown, Blyth Nuttall, trombones

Chris Taylor, bass trombone

Henry Vant Erve, tuba

Women of the Concert Choir

Malcolm Forsyth, conductor

CHÔROS NO. 4 for Three Horns and Trombone (1926) Heitor Villa-Lobos

John Iltis, David Hoyt, Avaleigh Crockett, horns

Malcolm Forsyth, trombone

INTERMISSION

CANTATA SACRA (1966) Violet Archer

Preludium, — Deo Gratias

The Annunciation, — Interludium; Ave Maria

The Nativity, — Christe qui lux es et dies

The Passion, — Interludium; Planctus Crucis; Crucifixus

The Resurrection and Ascension, — Gloria tibi Domine

Soprano — Jacqueline Preuss (The
Christ Child)

Contralto — Andrea Mellis (Mary)

Tenor — Jean Letourneau (Gabriel)

Baritones — Bernard Turgeon (Christ)

George Cotton

Bass — Franklyn Giffen (Man)

Flute — Joan Pecover

Clarinet — Ernest Dalwood

Horn — David Hoyt

Trumpet — Ed Nixon

Violin — Thomas Rolston

Viola — Nicholas Pulos

Cello — Cheryl Melott

Double bass — Roy Armitage

Piano — Kathleen Letourneau

Alfred Strombergs, conductor

Next concert in this series: Sunday, January 21, at 8:30 p.m. — Lieder and Songs, accompanied by various instrumental combinations; Two Poèmes, Op. 32, and Sonata No. 4 in F sharp major, Op. 30, for solo piano by Scriabin; Brahms' Trio No. 2 in C major, Op. 87, for piano, violin and violoncello.

PROGRAM NOTES

The first three works to be heard tonight all issue from Italy around the turn into the seventeenth century, when conventions of Renaissance musical style had reached a point of sophistication often referred to as "Mannerism". Festino nella sera del giovedì grasso avanti cena (Festival in the Evening of Fat Thursday before the Supper) was printed in 1608 as Banchieri's third book of madrigals for five voices. Although Banchieri was associated with a monastery near Bologna for most of his life and wrote important sacred music and theoretical treatises, he is noted today chiefly for his madrigal comedies, of which Festino is the best known. The naïveté and burlesque eccentricity of the sets of madrigals grouped together as madrigal comedies seem to have been a purposeful foil for the extreme emotionalism and sensitivity of serious Italian madrigals. Madrigal comedies are tied together by a dramatic theme, although the character vignettes and broadly humorous incidents portrayed in the text are only loosely related.

Banchieri prefaces Festino with a printed foreword in which an allegorical character "Modern Delight" states: "Gentlemen, let me leave you with this final cadence: let your singing be merry, . . . and as long as this sort of music pleases most of you, let all considerations for the rest be set aside." This hedonistic attitude carries over into the sung Introduction, in which young lovers are to enter "in good spirits, before dinner, with jokes, masquerades, ballets." Humor in the ensuing madrigals derives from pattering on nonsense syllables, parodies of Italian dialects (as in No. 2, the giustiniana supposed to imitate the stuttering of a Venetian), and other stock devices such as the appearance of characters from the Italian commedia dell' arte. The height of buffoonery is reached in the Contrappunto bestiale, in which a bestiary of cuckoo, owl, cat, and dog in the four upper voices ridicules the academic techniques of church music, heard in the bass voice singing a parody of the cantus firmus tunes (usually derived from plainchant) underlying much sacred vocal polyphony. The intentional crudities and distortions of Festino evidence only one way in which musical style of the Renaissance had developed to a point of Mannerism.

* * *

The career of Giovanni Gabrieli (1557-1612) was centered around the Cathedral of St. Mark in Venice. Since the Middle Ages, St. Mark's had been the treasure house of an opulent Venice, and its visual splendor during the halcyon days of the sixteenth and early seventeenth centuries was matched by the aural sumptuousness of music produced for ceremonies held there. In addition to reflecting the general magnificence of the setting, much of the music composed for St. Mark's was conceived to take advantage of resonant acoustics that enriched the sonority of vocal and instrumental ensembles placed in the numerous surrounding galleries inside the cathedral.

Gabrieli was especially famed as a composer of instrumental music, and he favored the varied sonorities of wind instruments in preference to the more homogeneous consorts of viols. The canzona was a genre of instrumental music derived from Franco-Flemish chansons. In the canzona heard tonight, Gabrieli has divided the ensemble into two antiphonal groups of four, placed in different locations so as to give a spatial dimension to the dialogue between the two groups. The sections of the piece present varying textures, themes, and tempos, adding to the contrast afforded by dividing the sources of sound. Such musical structure is especially appropriate to the brilliance of modern brass instruments, even though the sound of the ensemble used in Gabrieli's time would have been composed of more varied and less powerful instruments.

* * *

The Sonata on "Sancta Maria ora pro nobis" is part of Monteverdi's Marian Vespers of 1610, composed on a liturgical text but incorporating certain anomalies of style and form that make the work problematical for use as religious service music. From 1613 until his death in 1643, Monteverdi was director of music at St. Mark's, the most prestigious post in Catholic church music. Although his greatest musical innovations were carried out in the field of opera and other secular music, he tried with notable success in his sacred music to combine concertato writing (using elaborate combinations of solo voices, choruses, and instruments) with the traditional cantus firmus technique of basing polyphonic music on a plainsong melody.

The term "sonata" at this time bore no definite implications as to formal design, but rather was used as a general descriptive term for a piece to be played rather than sung. Like the preceding Gabrieli canzona, the sonata from the Vespers was written for an ensemble of diverse instruments and is a succession of contrasting sections, some chordal and some contrapuntal, some dance-like and some more sober in character. The opening section is repeated in altered form at the end of the piece. The concerted contrast of the differing musical sections and instrumental sonorities is offset by the constant reiteration of the liturgical cantus firmus by a unison treble chorus, singing the litany chant "Sancta Maria ora pro nobis." Monteverdi, like so many other consummate masters of music, seems to have been stimulated by the problems of reconciling divergent elements, represented here by the instruments and voices. However, Monteverdi stated the sonata might be performed without the vocal cantus firmus line.

* * *

The Chôros No. 4 (1926) by the Brazilian Heitor Villa-Lobos (1887-1959) is far removed in both space and time from the preceding music for brass on tonight's program. Villa-Lobos conceived the genre "chôros" as modeled after a popular Brazilian dance form and applied the title to works as different as a piano solo (No. 5) and a large work for chorus, band, and orchestra (No. 14). Although he championed the ideal of a purely Brazilian music, Villa-Lobos was eclectic by nature, and his more than two thousand works embrace idioms from a wide variety of sources. The Chôros No. 4 is made of episodes ranging from a nocturne-like lyricism to the sounds of a street band, playing intricate cross-rhythms suggestive of the rich multi-cultural Brazilian folk musical heritage.

* * *

Violet Archer has made major contributions to the musical life of Canada both as a composer and as a teacher. For the past ten years, she has been at the University of Alberta, and last year she received an honorary doctorate from McGill University in recognition of her achievements as one of the foremost Canadian composers. She is presently on sabbatical from the University, devoting the year to various projects including the composition of her first opera.

The Cantata Sacra, one of Dr. Archer's major works, was composed in the fall of 1966 on a commission from the Canadian Broadcasting Corporation for the Centennial Year. It was first performed on the C.B.C. network from Winnipeg in March of 1967. The cantata is subtitled "A Sacred Meditation on Late Mediaeval Dialogues." The composer has written the following note: "The work is scored for five singers and for flute, clarinet, horn and trumpet, violin, viola, cello, double bass, and piano. The singers are heard both as soloists and in ensemble. The libretto was compiled from a wide collection of late mediaeval dialogues submitted to me by the C.B.C. The plainsong, Christe qui lux es et dies, heard only twice throughout the composition — at the end of the third and last movements — is woven into the whole of the composition from beginning to end and becomes part of my personal style in this composition. I have aimed at simplicity and directness in order to produce music appropriate to the style of the words. All Latin quotations are a part of the given texts."

—W. K.



THE DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

CONCERT BAND

John Iltis, conductor

with student soloist

Randy Bain
clarinet



Thursday, November 30, 1972

8:00 p.m.

Sir Alexander Mackenzie Junior High
St. Albert

Sunday, December 3, 1972

3:30 p.m.

Students' Union Theatre
The University of Alberta



Randy began playing clarinet in the Edmonton Public School Music program at the age of 13 and commenced studies with Mr. Ernest Dalwood one year later. Since that time, he has played principal clarinet with the Cosmopolitan Club Concert Band, the Edmonton Youth Orchestra and the R.C.A.F. Reserve Band. He has played occasionally with the Edmonton Symphony Orchestra and now plays principal clarinet with the University of Alberta Symphonic Wind Ensemble and the University of Alberta St. Cecilia Orchestra. He is continuing studies at the University with Mr. Dalwood in the third year of the Bachelor of Music program.

ABOUT THE BANDS

The university bands function under the joint sponsorship of the University Department of Music Wind Instrument Division and the University Athletic Board.

Over 130 students from various walks of campus life participate in the various organizations and small ensembles open to them. The 80 piece Concert Band is an all campus group which rehearses one night per week and performs two university sponsored concerts each year with selected guest appearances in schools and

communities in and around Edmonton. Membership is open to all musicians from the campus community able to cope with the music. Last year the Concert Band toured the Grande Prairie area under the joint sponsorship of the Cultural Development Branch of the Alberta Government and the university. The repertoire of Concert Band encompasses a wide range of music from traditional marches and light semi-classical literature to more serious original works and transcriptions of the classics.

The Symphonic Wind Ensemble is a smaller group of 40-42 musicians with one person assigned to each part in most instances. Its membership is open by audition only and is composed primarily of students majoring in the Bachelor of Music program at the university. The repertoire of Wind Ensemble includes some of the most difficult literature written for bands today. The Wind Ensemble presents 4 public concerts on campus each year plus a spring tour. Many of its personnel are also members of the Music Department's St. Cecilia Symphony Orchestra. The next appearance of Wind Ensemble will be at 3 p.m., Sunday, December 10 in All Saint's Cathedral in conjunction with the Department of Music's Annual Christmas Concert. The St. Cecilia Orchestra and Concert Choir will also be featured in this program. Admission is free.

PROGRAM

O CANADA

OVERTURE in C Charles Simon Catel (1730-1830)
transcribed by R. F. Goldman
and Roger Smith

ADAGIO and TARENTELLA Ernesto Cavallini
Randy Bain clarinet
arranged by George Waln

MARCH-THEM BASSES G. H. Huffine

INTRODUCTION and ALLEGRO Donald H. White

RHAPSODY ON MIDNIGHT IN PARIS
Con Conrad and Herb Magidson
arranged by Donald Hunsberger

INTERMISSION

SONG OF JUPITER George Frederic Handel
transcribed by Leroy Anderson

THE SPIRIT OF CHRISTMAS Lucien Cailliet

SONG OF THE BELLS Leroy Anderson

PRELUDE ON "GREENSLEEVES" Maurice C. Whitney

PARADE OF THE WOODEN SOLDIERS Leon Jessel
arranged by John Morrissey

A TOUCH OF JAZZ Richard W. Bowles

U. of A. CONCERT BAND 1972-73

John Iltis, conductor

FLUTES

Janet Low
Jane Gibson
Pamela Matheson
Joanne Busch
Rebecca Wukasch
Helen Allison
Demetro Hrudy

OBOES

Wilda Neal
Lorrie Puil

BASSOON

David Knight

Bb CLARINETS

Lillian Dean
Gerry Buccini
Rick Michielin
Janet Andrews
Alan Ryan
Gordon Nicholson
Wendell Samoil
Anne Davey
Joy Storey
Jan McNeil
Lynn Gresham
Sally Anne Mohr
Linda Axani
Elizabeth Duncan
Gail Wagner
Sarah Bertrand
Marnie Hodgson

BASS CLARINETS

Bruce Sibbald

Eb CONTRA-ALTO CLARINET

Johnnie Johnston

ALTO SAXOPHONES

Gail Larsen
Wayne Feschuk
Gordon Sharek
Vernon Roth
Anita Neal

TENOR SAXOPHONE

Ernie Hughes

BARITONE SAXOPHONE

Lori Giesbrecht

CORNETS

Jack Gordon
Tom Smyth
Steve Holmes
Brian Asselstine
Cameron Willis
Greg Rutherford
Richard Chamberlin
David Hodges
Hugh Magill

TRUMPETS

Allan Jones
Martha Clee
Dorothy Jeffery

FRENCH HORNS

Lewis McFarlane I
Gerry Onciul II
Linda Unverricht III
Garth Archer III
Gordon Weir IV

TROMBONES

Lynn Danforth
Peter Holt
Murray Hodges
Chris Lyle
John Chittick
David Stamp
Grant Watterworth

EUPHONIUM

JoAnne Colleaux
Gerard Cavanaugh
Joan Strain

TUBAS

Henry Vant Erve
Blair Sibbald
Tom Spila
Alan Murray

PERCUSSION

Marianne Carefoote
Marc Busch
David Berezan
Suasan Carter
William Sparkes
Margaret Anne Russell

BAND EXECUTIVE

Pres. Lewis MacFarlane
Manager — Lynn Danforth
Secretary-Treas. — Anita Neal
Social Convenors —
Pam Matheson
David Knight

The Department of Music
of
The University of Alberta
presents

THE UNIVERSITY OF ALBERTA CELLO ENSEMBLE

Claude Kenneson, director

CLAUDE KENNESON

BARBARA MORRIS

LUCINDA BREED

JOANNE LUDBROOK

assisted by Viola Braun-Fox, piano

Friday, December 1, 1972, at 8:30 p.m.
Convocation Hall, Arts Building

Sonata in G major
Allegro
Grave
Vivace

G. B. Sammartini

Lucinda Breed, cello
Viola Braun-Fox, piano

Pièces en Concert
Prélude
Sarabande
Le je-ne-sçay quoy

François Couperin

Claude Kenneson and Lucinda Breed

Romance sans paroles, Op. 17, No. 3
Requiem, Op. 66

Gabriel Fauré
David Popper

Lucinda Breed, Joanne Ludbrook and Barbara Morris
Viola Braun-Fox, piano

INTERMISSION

Grave and Allegro
Adagio, Op. 95
Two Norwegian Folktunes, Op. 63, No. 2
Malagueña, Op. 165, No. 3

Giuseppe Valentini
Emanuel Moór
Edvard Grieg
Isaac Albéniz

Claude Kenneson, Lucinda Breed, Barbara Morris and Joanne Ludbrook

COMING EVENTS:

Sunday, December 3, at 3:30 p.m. in the Students' Union Building Theatre - The University of Alberta Concert Band conducted by John Iltis, Associate Professor of Music, with Randy Bain as clarinet soloist. Tickets (Adults, \$1.50; Children, .75) are available from Band members and at the door.

The Collegium Musicum of the Department of Music, in association with All Saints' Cathedral, is presenting The Play of Herod, a twelfth century liturgical drama adapted by Noah Greenberg, on Tuesday, December 5, at 8:00 p.m. in All Saints' Cathedral, 10035 - 103 Street. The performance, which is after the New York Pro Musica production, is under the direction of Dale McIntosh, and will be fully staged with voices and instruments and with costumes by Joan Wolfenden. There is no admission charge.

Friday, December 8, at 8:30 p.m. in Convocation Hall - Students from the studio of Helmut Brauss, Associate Professor of Music, will give a recital of music for two pianos. The program will include works by Bach, Saint-Saens, Stravinsky and Shostakovich. There is no admission charge.

THE COLLEGIUM MUSICUM
of the
DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA
In Association with ALL SAINTS' CATHEDRAL
The Very Reverend Randall Ivany -- Dean
Presents

THE PLAY OF HEROD

A Twelfth-Century Musical Drama

Edited and Translated by

Noah Greenberg and William L. Smoldon

From the FLEURY PLAY-BOOK of Orleans

Director - Dale McIntosh

Narrator - Father D. Dodman

THE PLAYERS

Archangel	Nigel Lemon
Midwives	Pauline LeBel
	Barbara Prowse
Three Kings	Jack Dowling
	Franklyn Giffen
	Dale McIntosh
Three Shepherds	Mary Hill
	Marilyn Verbicky
	Nancy Browne
Armiger	Laurence Pellizzari
Herod	Tom Smyth
Scribe	Ronald Proctor
Mary	Lorraine Robinson
Angel Choir	Betty Kolodziej
	(Chorus Mistress)
	Valerie Buzzeo
	Marianne Carroll
	Elaine Dobek
	Dawn Drews
	Marnie Giesbrecht
	JoEllen Harris
	Miyo Inouye
	Jackie Krahn
	Joanne Ludbrook
	Beth MacIntosh
	Sharilyn McCormick
	Patti Rhein
	Halina Wrobel

THE BAND

Violins	Rob Hryciw
	Donna Daly
Viola	Barbara McLean
Violoncello	Barbara Morris
	Frantisek Cikanek
	Jim Mahood
Bass	Sylvia Maltby
Lute	Peter Higham
Guitar	Zdenka Berka
Harp	Marnie Lester
Recorder	Janice Renaud
	Avaleigh Crockett
	Norman Miller
	Michael May
Crumhorn	Bonnie Raho
Flute	Marianne Carefoot
Cornetto (Zink)	Wendy Grasdahl
Bassoon	Pat Wilson
Percussion	Chris Bouey
	Wayne Feschuk
The Dancers	Susan Goodwin(Lead)
	Linda Prentice
	Marnie Giesbrecht
Gift Bearers	Peter Barlow
	Leslie Bell
	Lloyd Bell

TECHNICAL

Wardrobe	Joan Woolfenden, Linda Prentice, Pat Wilson
Orchestration	Avaleigh Crockett, Wayne Feschuk.
Properties	Beth MacIntosh, Lorraine Robinson

Tuesday, December 5, 1972
8:30 p.m.

All Saints' Cathedral

OPENING PROCESSIONAL-The Cast

1. Orientis partibus
Adventavit asinus,
Pulcher et fortissimus,
Sarcinis aptissimus
Hez, sir asne, hez!
2. Hic in collibus Sichan
Iam nutritus sub Ruben,
Transiit per Iordanem,
Saliit in Bethleem.
Hez, sir asne, hez!
3. Saltuvincit hinnulos,
Dammis et capreolos,
Super dromedarios
Velox Madianeos.
Hez, sir asne, hez!
4. Aurum de Arabia,
Thus et myrrham de Saba
Tulit in ecclesia
Virtus Asinaria.
Hez, sir asne, hez!
5. Dum trahit vehicula,
Multa cum sarcinula
Illius mandibula
Duraterit pabula
Hez, sir asne, hez!
6. Cum aristis ordeum
Comedit et carduum:
Triticum e palea
Segregat in area
Hez, sir asne, hez!
7. Amen dicas, asine,
Iam satur de gramine
Amen, Amen, itera,
Aspernare vetera
Hez, sir asne, hez!
1. Out from the lands of Orient
Was the Ass divinely sent
Strong and very fair was he,
Bearing burdens gallantly.
Heigh, Sir Ass, oh heigh!
2. In the hills of Sichem bred,
Under Reuben nourished,
Jordan's stream he transversed,
Into Bethlehem he sped.
Heigh, Sir Ass, oh heigh!
3. Higher leap'd than goats can bound,
Doe and roebuck circled round;
Median dromedaries' speed,
Overcame and took the lead.
Heigh, Sir Ass, oh heigh!
4. Red gold from Arabia,
Frankincense and from Sheba
Myrrh he brought and, through the door,
Into the church he bravely bore.
Heigh, Sir Ass, oh heigh!
5. While he drags long carriages,
Loaded down with baggages,
He, with jaws insatiate,
Fodder hard doth masticate.
Heigh, Sir Ass, oh heigh!
6. Chews the ears with barleycorn
Thistledown with thistlecorn.
On the threshing floor his feet
Separate the chaff from wheat.
Heigh, Sir Ass, oh heigh!
7. Stuff'd with grass, yet speak and say
Amen, ass, with ev'ry bray:
Amen; Amen, say again;
Ancient sins hold in disdain.
Heigh, Sir Ass, oh heigh!

SCENE I-Angels and Shepherds

- ARCHANGEL: Nolite timere vos! ecce enim
evangelizo vobis gaudium magnum quod
erit omni populo; quia natus est nobis
hodie Salvator mundi in civitate David,
et hoc vobis signum: Invenietis
infantem pannis involutum et positum
in praesepio in medio duum animalium.
- ANGEL CHOIR: Gloria in excelsis Deo!
et in terra pax hominibus bonae
voluntatis; alleluia, alleluia!
- SHEPHERDS: Transeamus usque Bethleem
et videamus hoc verbum quod factum est,
quod fecit Dominus et ostendit nobis.
- MIDWIVES: Quem quaeritis, pastores,
dicite?
- SHEPHERDS: Salvatorem Christum Dominum;
Infantem pannis involutum, secundum
sermonem angelicum.
- ARCHANGEL: Be no more affrighted! For
behold, I bring you good tidings of
great joy which shall be to all people;
for unto us is born this day in the
city of David a Saviour of the world,
and this shall be a sign: Ye shall find
the babe wrapped in swaddling clothes
lying in a manger between two beasts.
- ANGEL CHOIR: Glory to God in the highest,
and on earth peace, good will towards
men; alleluia, alleluia!
- SHEPHERDS: Let us now go unto Bethleem,
and see this thing which is come to
pass, which the Lord has done and made
known unto us.
- MIDWIVES: Whom do you seek, O Shepherds?
Say to us.
- SHEPHERDS: The Saviour, Jesus Christ, the
Lord; The infant wrapped in swaddling
clothes, according to the words of the
angel.

1st MIDWIFE: Adest hic parvulus cum
Maria matre eius,

2nd MIDWIFE: de qua dudum vaticinando
Ysaïas propheta dixerat:

MIDWIVES: "Ecce virgo concipiet et
pariet filium!"

MIDWIVES AND ARCHANGEL:
Alle, psallite cum luya,
Alle, concrepando psallite cum luya,
Alle, corde voto Deo toto psallite
cum luya,

SHEPHERDS: Salve, Rex saeculorum!
Venite, Venite, Venite, Adoremus Deum,
quia ipse est Salvator noster.

ANGEL CHOIR: Gloria in excelsis Deo!
et in terra pax hominibus bonae
voluntatis; alleluia, alleluia!

SCENE II-The Three Kings

1st KING: Stella fulgore nimio rutilat!

2nd KING: Quem venturum olim propheta
signaverat.

3rd KING: Pax tibi frater!

1st KING: Pax quoque tibi!

THE KINGS: Ecce Stella! Eamus ergo et
inquiramus eum offerentes ei munera.
Aurum, thus; et myrrham. Quia scriptum
didicimus; "Adorabunt eum omnes reges;
omnes gentes servient ei." Dicite nobis,
O Jerosolimitanti cives; ubi est expec-
tatio gentium? Ubi est qui natus est
rex Judeorum, quem signis celestibus
agnitum venimus adorare?

SCENE III-Herod's Court

ARMIGER: Quae rerum novitas, aut quae causa
subegit vos ignotas temptare vias? Quo
tenditis ergo? Quod genus? Unde domo?
Pacem ne huc fertis an arma?

THE KINGS: Caldei sumus; pacem ferimus;
Regem regum quaerimus, quem natum esse
stella indicat, quae fulgore ceteris
clarior rutilat.

ARMIGER: (*to Herod*) Vivat Rex in aeternum!

HEROD: Salvete gratia mea!

1st MIDWIFE: Behold! Here with Mary his
mother is the little child,

2nd MIDWIFE: whose coming the prophet Isaiah
in days long ago did foretell, saying:

MIDWIVES: "Behold, a virgin shall conceive
and shall bear a son!"

MIDWIVES AND ARCHANGEL:
Sing "Alle-" with "-luya!"
Sing vigorously, "Alleluia!"
Sing to God with all your heart, "Alleluia!"

SHEPHERDS: All hail, King of the ages!
Come hither, come hither, come hither;
Let us now adore the God, for alone He
is for us the Saviour.

ANGEL CHOIR: Glory to God in the highest,
and on earth peace, good will towards
men; alleluia, alleluia!

1st KING: With exceeding brightness this star
doth blaze!

2nd KING: Of whose advent prophets have spoken
in ancient days.

3rd KING: Peace to you, O brother!

1st KING: Peace also to you!

THE KINGS: See, the Star! Accordingly, let
us now hasten to seek him, unto him
offering precious gifts. Here is gold;
frankincense; and myrrh. For these words
are known unto us: "All the Kings shall
offer him worship; all people shall give
to him service." Make known unto us, O
ye citizens of Jerusalem; where now is
he, expected of the people? Where now is
he who is born King of the Jews, whom,
revealed by wondrous signs from heaven,
we have come here to adore?

ARMIGER: What unwonted events, or what
reason moved you thus to attempt an
unknown journey? Where, then, are you
going? What race are you? Where is
your home? Which do you bring us, peace
or war?

THE KINGS: We are Chaldaeans; bearers of
peace we are; seek we here the King of
kings, whose birth is now revealed by
the Star, the shining of which has
exceeded all others in brightness.

ARMIGER: (*to Herod*) Live for ever, O King!

HEROD: Greetings to you and our thanks.

ARMIGER: Adsunt nobis Domine tres viri ignoti, ab oriente venientes; noviter natum quemdam regem quaeritantes.

HEROD: Ante venire iube.

ARMIGER: Quod mandas, citius, Rex inclite, perficietur.
Regia vos mandata vocant; non segniter ite!

HEROD: (*to the Kings*) Quae sit causa viae? Qui vos? Vel unde venitis? Dicite!

THE KINGS: Rex est causa viae.

HEROD: Regem, quem quaeritis, natum esse quo signo didicistis?

THE KINGS: Illum natum esse didicimus in Oriente; Stelle monstrante.

HEROD: Si illum regnare creditis? Dicite nobis!

THE KINGS: Illum regnare fatentes, cum mysticis muneribus, de terra longinqua adorare venimus; trinum Deum venerantes tribus cum muneribus.
Auro regem. Thure Deum. Myrrha mortalem.

HEROD: O tu Scriba; interrogati dicite si quid de hoc puero scriptum videritis in libro.

SCRIBE: Vidimus, Domine, in prophetarum lineis; nasci Christum in Bethleem Judae, civitate David; propheta sic vaticinante.

ANGEL CHOIR AND SCRIBE: "Bethleem non es minima in principibus Juda; ex te enim exiet dux qui regat populum meum Israel."

HEROD: Ite, et de puero diligenter investigate; et invento, redeuntes mihi renunciate, ut et ego veniens adorem eum.

SCENE IV-Adoration of the Magi

THE KINGS: Ecce Stella in oriente praevida, Iterum praecedit nos lucida!

SHEPHERDS AND ANGEL CHOIR: O regem caeli, cui talia famulantur obsequia! Stabulo ponitur qui continet mundum; iacet in praesepio, et in nubibus tonat.

THE KINGS: Quem vidistis?

SHEPHERDS: Secundum quod dictum est nobis ab Angelo de puero isto, invenimus infantem pannis involutum, Et positum in praesepio in medio duum animalium.

ARMIGER: O lord and master, there are three strangers among us, who have journeyed from far Eastern lands; seeking to find a certain King who is newly born.

HEROD: Order them to attend us.

ARMIGER: What you have commanded, O famous King, swiftly shall be done.
You are summoned by the King's command; Come, now without delay!

HEROD: (*to the Kings*) Why make you this journey? Who are you? From what land have you come? Answer us!

THE KINGS: The reason is a King.

HEROD: By what sign did you learn that the kings you are seeking had been born?

THE KINGS: In our own Eastern lands we learned that He was indeed born; this the Star showed us.

HEROD: Do you believe that he indeed reigns? Say unto us!

THE KINGS: Proclaiming that he indeed reigns, and bearing with us sacred gifts, from distant lands have we come ready to worship him; With three gifts paying reverence to the one God that is three. Gold for a king. Incense for a God. Myrrh for a mortal.

HEROD: Hear us, you scribe; we request you to inform us if you see anything written in the book concerning this boy.

SCRIBE: We see, O Sire, in the lines that the Prophets have written: "Christ is born in Bethlehem in Judea, in the city of David." This is what the prophet has foretold.

ANGEL CHOIR AND SCRIBE: "Thou, Bethleem, art not the least among the princes of Judah; for out of thee shall come a governor that shall rule thy people Israel."

HEROD: Go forth, and with the utmost diligence make search for the new-born child; and finding him, return to us again bringing word of him, so that we also may come to offer homage.

THE KINGS: Lo! The Star in the East already espied, Shining brightly, still doth remain our guide!

SHEPHERDS AND ANGEL CHOIR: O, King of Heaven, to whom service is given in all obedience. He who unites the world is laid in a stable; he is lying in a manger and yet thunders in the clouds!

THE KINGS: Whom have you seen?

SHEPHERDS: In accordance with what was told to us by the Angel concerning this Child, we found the new-born infant wrapped in swaddling clothes, and lying in a manger between two animals.

ANGEL CHOIR:

Quem non praevalent propria magnitudine

Coelum, terra atque maria lata capere,

De virgineo natus utero;
Ponitur in praesepio
Sermo cecinit quem vatidicus
Sant simul bos et asinus.

Sed oritur stella lucida,
Praebitura Domino obsequia,
Quem Balaam ex Judaica
Nasciturum dixerat prosapia.

Haec nostrorum oculos fulguranti lumine
praestrinxit lucida,
Et nos ipsos provide ducens ad cunabulam
resplendens fulgida!

MIDWIVES: Qui sunt hii qui, stella duce,
nos adeuntes inaudita ferunt?

THE KINGS: Nos sumus quos cernitis, reges
Tharsis, et Arabum, et Saba, dona
ferentes Christo nato, Regi, Domino,
quem stella ducente, adorare venimus.

MIDWIVES: Ecce! puer adest quem quaeritis.
Iam properate et adorate, quia ipse est
redemptio mundi!

MIDWIVES, ANGELS AND ARCHANGEL:

Alle, psallite cum luya,
Alle, concrepando psallite cum luya
Alle, corde voto Deo toto psallite luya

THE KINGS: Salve, Rex saeculorum! Salve
Deus deorum! Salve, Salus mortuorum!

1st KING: Suscipe, Rex, aurum, Regis signum.

3rd KING: Suscipe myrrham, signum sepulture.

2nd KING: Suscipe thus, tu vere Deus!

ARCHANGEL: Impleta sunt omnia quae prophetice
scripta sunt. Ite, viam remeantes aliam;
nec delatores tanti regis puniendi eritis.

THE KINGS: Deo gratias! Surgamus ergo,
visione moniti angelica, Et, calle
mutato, lateant Herodem quae vidimus
de puero.

O, admirabile commercium! Creator
generis humani, animatum corpus sumens,
de Virgine nasci dignatus est: et
procedens homo sine semine, largitus
est nobis suam deitatem.

ANGEL CHOIR AND MIDWIVES:

O, admirabile commercium . . .

THE KINGS: Gaudete, fratres; Christus
nobis natus est; Deus homo factus est!

O, admirabile commercium . . .

ANGEL CHOIR:

He whom neither the earth nor heaven nor
the rolling main.
Could, within their widespread boundaries,
manage to contain,
Has been born of a Virgin Mother;
In a lowly manger laid.
Sharing shelter with an ox and ass
Even as prophecies had said.

But the shining star arises
Rendering its homage to the Lord,
Destined to be born of Jewish stock,
Even thus did Balaam speak prophetic word.

This, the brilliance of the Star, by its
dazzling light has blinded our eyes;
Also, providentially, by its splendour
leading us to where the cradle lies!

MIDWIVES: Who are these who, led by a star,
advance towards us carrying strange burdens?

THE KINGS: We whom you see here are the Kings
of Tarsus, and Araby, and Saba, bearing
gifts to the new-born Christ, the King,
the Lord, whom, guided by the Star, we are
coming to adore.

MIDWIVES: Behold! here is the Child whom you
have sought. Now hasten to offer adoration
for he is truly the Saviour of the world!

MIDWIVES, ANGELS AND ARCHANGEL:

Sing "Alle-" with "-luya!"
Sing vigorously, "Alleluia!"
Sing to God with all your heart, "Alleluia!"

THE KINGS: All hail, King of the Ages! All
hail, God above all gods! All hail,
Saviour of the dead!

1st KING: Accept, O King, gold, emblem of a King.

3rd KING: Accept myrrh, emblem of burial.

2nd KING: Accept incense, O thou very God!

ARCHANGEL: Fulfilled are all things of which
the prophets have written. When you are
returning take another road; thus you
will not be informers to bring punishment
to so great a King.

THE KINGS: Thanks be to God! Let us, then,
arise, being warned by the vision of the
Angel, and, by changing our way, keep
hidden from Herod what we have seen
concerning the Child.

O admirable understanding; the Creator
of the human race, assuming a human body,
vouchsafed to be born of a Virgin; and
becoming man without earthly seed,
bestow'd upon each of us his divinity.

ANGEL CHOIR AND MIDWIVES:

O admirable understanding . . .

THE KINGS: Let us rejoice, O brothers; Christ
our Lord is born for us; God is now made
man!

O admirable understanding . . .

THE PLAY OF HEROD - HISTORICAL NOTES

The rise and full development of the latin music-dramas of the medieval church seem to have occupied over three centuries, from the second part of the tenth to the end of the thirteenth. The earliest dramas, emerging from a brief invented dialogue (the "Quem quaeritis" trope) attached to the Introit for the Easter Mass, were concerned with the events at the Sepulchre on the first Easter morning. Dramatic action only became possible when this dialogue was transferred from the Mass to the end of Matins. Gradually dramas were expanded to include further happenings on Easter Day, and finally later incidents of the Easter season. By the end of the eleventh century other dramas had developed, attached to the Christmas season. The earliest and simplest were concerned with the Gospel story of the Shepherds in the field and at the manger, and arose similarly from a trope of a Mass--the third of Christmas ("Quem quaeritis in praesepe, pastores?"). Real expansion awaited the development of the story of the Star-led Magi, together with incidents concerning Herod and his Court. One of the most outstanding examples of the latter type is the twelfth-century drama, THE PLAY OF HEROD.

The material of the play, trascribed in our edition by W.L. Smoldon, if from a twelfth-century manuscript, the "Fleury play-book", belonging originally to the monastery of St. Benoit-sur-Loire near Fleury in Northern France, and now in the Municipal Library at Orleans (MS 201). In the original manuscript the play appears in two parts, "The Representation of Herod" and "The Slaying of the Children" although our production presents only the first section. The identity of the creator (or creators) of the play is not known, as is the case with the other nine dramas in the manuscript. Although the whole of the plays were apparently written by a single hand, the individual works vary so much in treatment and quality that one might well conclude that they represent a collection, the individual units not necessarily originating at the monastery.

These various medieval church-dramas, whether for Easter, Christmas or saint-days, were intended as religious instruction--designed "to fortify the faith of the unlettered vulgar and of neophytes," as St. Ethelwold's Regularis Concordia puts it. The actions took place wholly within church walls, usually between the end of Matins and the concluding Te Deum; sometimes at Vespers; while a few examples actually lead into the Mass itself. The actors were clerics of various grades. There is one instance known of a bishop taking part. Choir boys were used. Lest the modern employment of women be thought of as an anachronism, let it be stated that there is firm evidence as to nuns' being employed in what would have been "mixed casts." Regarding the matter of dramatic expression, manuscript rubrics often clearly encourage displays of deep feeling, although the whole appears as a series of rather static "tableaux". As for costuming, in the early stages of the dramas in general there was much adaptation, as there has been in our production, of the ordinary vestments of the sacristy (e.g. albs for the angels; dalmatics with amices used as head wrappings, or even copes for the "women"). The Manger, which has survived into modern times as the Christmas Crib, was traditionally curtained to hide from view the effigies of the Mother and Child. In our production the Angelic Choir will be used to guard the Mother and sleeping Child. The Bethlehem Star always figured prominently in the action. It was traditionally suspended from some mechanism in the roof of the cathedral and drawn from place to place. We find it more convenient to have the Star borne by one of the Angelic Choir.

Much of both music and texts of the dramas is drawn from the liturgy, although many examples of original material is found. While we are quite certain that the medieval actors played the drama "from memory," script books will be employed by virtually all the members of our cast, our ability to memorize many pages of Latin text together with Gregorian plainsong not being up to the medieval standard.

ACKNOWLEDGEMENTS

The Collegium Musicum wishes to thank the following for contributing to the production: Mrs. Joan Woolfenden, Franklyn Giffen, Tom Smyth, Marianne Carroll, Father Dodman, Ron Lawson, Peter Barlow, Leslie and Lloyd Bell, Brother Jack Dowling and Holy Redeemer College, St. John's Priory Association, The Friendship Guild of All Saints' Cathedral.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE ROLSTON-MOORE DUO

Thomas Rolston, violin

Isobel Moore, piano

in an evening of sonatas

P R O G R A M

SONATA (1950) William Walton

Allegro tranquillo
Variazioni

SONATA IN B FLAT, K. 454 Mozart

Largo—Allegro
Andante
Allegretto

I N T E R M I S S I O N

SONATA Cesar Franck

Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Wednesday, December 6, 1972
8:30

Convocation Hall
The University of Alberta

NEXT CONCERT: THE WALLFISCH DUO
January 24, 1973

Program courtesy of: Canadiana Galleries
10414 Jasper Ave.
424-4244
Eskimo Art — Canadian Handcrafts

The Department of Music

of

The University of Alberta

presents a recital of

MUSIC FOR TWO PIANOS

with students from the studio of
Helmut Brauss, Associate Professor of Music

Friday, December 8, 1972, at 8:30 p.m.
Convocation Hall, Arts Building

- | | |
|--|--------------|
| Concerto in C major for Two Pianos
Allegro moderato
Adagio ovvero largo
Fuga allegro | J. S. Bach |
| Sharyn Favreau and Cheryl Cooney | |
| Sonata for Two Pianos (1945)
Moderato
Theme with Variations
Allegretto | Stravinsky |
| Eileen Keown and Judith Loewen | |
| Concertino for Two Pianos, Op. 94 (1953)
Adagio - Allegretto - Adagio - Allegretto - Adagio - Allegro | Shostakovich |
| Donna Daly and Patricia Rhein | |
| Variations for Two Pianos on a Theme of Beethoven, Op. 35 | Saint-Saëns |
| Frank and Laurence Pellizzari | |
-

COMING EVENTS:

Sunday, December 10, at 3:30 p.m. in All Saints' Cathedral (10035 - 103 St.) - The Department of Music presents its annual Christmas concert. Groups taking part in the program include the St. Cecilia Orchestra, Michael Bowie, conductor; the Concert Choir, David Stocker, conductor; and the Symphonic Wind Ensemble, John Iltis, conductor. There is no admission charge and everyone is welcome to attend.

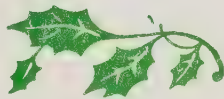
Monday, December 11, at 4:30 p.m. in Convocation Hall - Vocal Recital - Jacqueline Preuss, soprano, assisted by Kathleen Letourneau, pianist, and Denis Letourneau, violinist. No admission charge.

The Richard Eaton Singers will present Handel's Messiah on Thursday, December 14, and Friday, December 15, at 8:00 p.m. in All Saints' Cathedral. The Singers are under the choral direction of Alexandra Munn, and the performance will be conducted by David Stocker. Soloists are Elsie Achuff, soprano; Betty Bowen-Wing, mezzo-soprano; Nigel Lemon, tenor; and Glynn Williams, baritone. Tickets (\$3.00) may be obtained from chorus members, from Room 348, Arts Building, from the Cathedral Box Office (10023 - 103 St.), and at the door. Half price tickets are available for students and senior citizens.

THE UNIVERSITY OF ALBERTA

Department of Music

Christmas Concert



Sunday, December 10, 1972, 7:30 p.m.

All Saints' Cathedral

Program

Sonata Sopra Sancta Maria Ora Pro Nobis

from the Marian Vespers of 1610 *Claudio Monteverdi*
Christopher Morrison, Wendy Grasdal, Daniel Otteson, Tom Smyth, trumpets
Bill Gilday, Eileen Keown, Blyth Nuttall, trombones
Chris Taylor, bass trombone; Henry Vant Erve, tuba
Women of the Concert Choir
Malcolm Forsyth, conductor

Fanfare from Second Suite for Band *Robert E. Jager*

When Jesus Wept (Prelude for Band) *William Schuman*

Lincolnshire Posy *Percy Grainger*

Dublin Bay (Sailor's Song)
Harkstow Grange (narrating local history)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (returned to wed his True Love)
Lord Melbourne (War Song)
The Lost Lady Found (Dance Song)

The Symphonic Wind Ensemble
John Illis, conductor

Sanctus and Hosanna *Andrea Gabrieli*
(1520-1586)

Virgin Mary Had One Son *Appalachian Carol*
arr. Stocker

Ab Oriente Venerunt Magi *Jacobus Gallus*
(1550-1591)

From eastern lands three wise men journeyed to Bethlehem to adore Christ the Lord. And as they opened treasures, they presented him with gifts worthy of a mighty ruler, gold, frankincense and myrrh. Alleluia.

Little Jesus *David Stocker*

The Virgin Mary had a Baby Boy *West Indian Spiritual*
arr. De Cormier

The Ringing of the Bells *Ludwig Senfl*
(1492-1553)

The Concert Choir
David Stocker, conductor

Trumpet Voluntary ("The Prince of Denmark's March")
(1700) *Jeremiah Clarke*
orch. Henry J. Wood

The St. Cecilia Orchestra
Michael Bowie, conductor

Dettingen Te Deum (1743) (excerpts) *G. F. Handel*

CHORUS: We praise Thee, oh God; we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting.

* * *

CHORUS: When Thou hadst overcome the sharpness of death Thou didst open the kingdom of Heaven to all believers.

CHORUS: Thou sittest at the right hand of God, in the glory of the Father. We believe that Thou shalt come to be our judge. We therefore pray Thee: help Thy servants, whom Thou hast redeemed with Thy precious blood. Make them to be numbered with Thy saints in glory everlasting. Oh Lord, save Thy people and bless Thine heritage. Govern them and lift them up for ever.

* * *

BASS SOLO: Vouchsafe, oh Lord, to keep us this day without sin. Oh Lord, have mercy upon us; oh Lord, let Thy mercy lighten upon us as our trust is in Thee.

CHORUS: Oh Lord, in Thee have I trusted; let me never be confounded.

The Concert Choir and The St. Cecilia Orchestra
David Stocker, chorus master
Roger Tripp, bass soloist
Michael Bowie, conductor

Symphonic Wind Ensemble

John Iltis, conductor

PICCOLO

Marianne Carefoot

FLUTE

Barry Eliason

John Vallentgoed

OBOE

Hiromi Takahashi

ENGLISH HORN

Allen Simonson

E FLAT CLARINET

Richard Cook

B FLAT CLARINET

Randall Bain

Deborah Alpaugh

Shelley Hamilton

John Michielin

JoEllen Harris

Reiner Piehl

Robert Seymour

Dale Hensley

BASS CLARINET

Ron Hannah

E FLAT CONTRA-ALTO

CLARINET

Melanie Rogers

BASSOON

Walter Dean

ALTO SAXOPHONE

Laurelie Nattress

Gail Larsen

TENOR SAXOPHONE

Norman Miller

BARITONE SAXOPHONE

Patricia O'Brien

FRENCH HORN

David Hoyt

Leonard Stubel

Lawrence Reese

Sheila Macdonald

CORNET

Christopher Morrison

Daniel Otteson

Thomas Dust

TRUMPET

Rick Tait

Allan Dahl

Blaine Dunaway

TROMBONE

Bill Gilday

Blyth Nuttall

John Taylor

EUPHONIUM

Bruce Johnson

TUBA

Henry Vant Erve

Wayne Karlen

PERCUSSION

Brian Jones

Brian Johnson

Michael May

The Concert Choir

David Stocker, conductor

SOPRANOS

Sigrid E. Albert, Beth Atkinson, Sharon Baron, Heather Bedford, Lynn Brown, Bev Burrows, Gail Garrison, Sharon Goller, Barbara-Lynn Goodwin, Deb Klapauszak, Alice Luk, Mary McDevitt, Phyllis Moore, May Moskuwich, Wilda Neal, Wendy Phillipson, Kathleen Siemens, Rita Smyth, Jane Whitby, Joanne Yurkewich

ALTOS

Suzanne Alger, Debbie Alpaugh, Lois Broadbent, Nancy Browne, Jeanne Caouette, Pat Cook, Avaleigh Crockett, Marge DeArmond, Bonnie-Jean Dobek, Betty Fadum, Jennifer Geddes, Heather Hantke, Dale Hensley, Joan Hosty, Jean Loree, Susan Prime, Jennifer Retzlaff, Judi Schneider, Cally Tripp, Shelly Tutton, Judith Wiens

TENORS

Andre Boisvert, Jack Dowling, Christian Fuchs, Paul Gifford, David Goodwin, Jim Higgs, John Homewood, Mel Otke, Don Skinner

BASSES

Lynn Danforth, Don Deines, Doug Dombrosky, Glen Guebert, Grant Harlton, Bill Ives, Shiu Luk, Paul Mackey, John Shandro, Tom Smyth, Byron Swanson, Roger Tripp

The St. Cecilia Orchestra

Michael Bowie, conductor

VIOLIN I

Norbert Boehm, concertmaster
Hong Youl Kim
Ann Pelletier
Denis Letourneau
Marianne Carroll
Gisela Untergasser
Nancy Koehler
Flora Rizzuto
Miyo Inouye
Sharyn Favreau
Violet Salyzyn
Donna Daly

VIOLIN II

Mary Clarke
David Zweifel
Robert Hryciw
Allyn Chard
Deane Downey
Julianna Nagy
Harry Hill
Theresa Bain
Dan Barer
Richard Grajkowski
June Yusak

VIOLA

Donna Watson
Marion Whitling
Susanne Ziendler
Elizabeth Morris
Barbara McLean
Max Superstein
Martin Molzan
Penny Gladstone

VIOLONCELLO

Lucinda Breed
Joanne Ludbrook
Barbara Morris
Frantisek Cikanek
Lise Manchester
Diana Nuttall
Mark Lindskoog
Anne McCaskill

DOUBLE BASS

James Young
Marilyn Harder

FLUTE

Alan Clarke
Doreen Beck
Donald Skinner

OBOE

Terry Hart
Hiromi Takahashi

CLARINET

Randy Bain
Shelley Hamilton

BASSOON

Walter Dean
Patricia Wilson

FRENCH HORN

Avaleigh Crockett
Sheila Macdonald
Larry Reese

TRUMPET

Chris Morrison
Wendy Grasdal
Daniel Otteson

TROMBONE

Howard Janzen
Eileen Keown
Chris Taylor

TUBA

David Otto

TIMPANI AND PERCUSSION

Brian Johnson
Brian Jones

The Department of Music
of
The University of Alberta

presents

JACQUELINE PREUSS

soprano

assisted by KATHLEEN LETOURNEAU, pianist

and DENIS LETOURNEAU, violinist

Monday, December 11, 1972, at 4:30 p.m.
Convocation Hall, Arts Building

Pieta Signore
O del mio dolce ardor
Danza, danza, fanciulla gentile

Alessandro Stradella
Christoph W. von Gluck
Francesco Durante

Auf ein altes Bild
Nimmersatte Liebe
Fussreise
Gebet
Verborgenheit

Hugo Wolf
Hugo Wolf
Hugo Wolf
Hugo Wolf
Hugo Wolf

Vedic Hymns
 Ushas (Dawn)
 Varuna I (Sky)
 Varuna II (Waters)

Gustav Holst

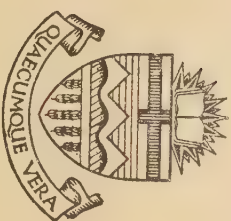
L'amerò ("Il Restano")

W. A. Mozart

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Preuss.

COMING EVENTS:

Thursday, December 14, and Friday, December 15, at 8:00 p.m. in All Saints' Cathedral, 10035 - 103 Street - The Richard Eaton Singers will present Handel's Messiah. The Singers are under the choral direction of Alexandra Munn, and the performance will be conducted by David Stocker. Soloists are Elsie Achuff, soprano; Betty Bowen-Wing, mezzo-soprano; Nigel Lemon, tenor; and Glynn Williams, baritone. Tickets (\$3.00) may be obtained from Room 348, Arts Building, from the Cathedral Box Office, 10023 - 103 Street, from chorus members and at the door. Half price tickets are available for students and senior citizens.



THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

January to April, 1973

Concert Season

All concerts listed in this brochure are free and are held in Convocation Hall, Arts Building, The University of Alberta campus, unless otherwise stated. In addition to the concerts listed below, the Department of Music also sponsors numerous recitals by student soloists at both the graduate and undergraduate level. For further details about all concerts, write to the Department of Music, The University of Alberta, Edmonton, or telephone 432-3263.

Programs are subject to cancellation or change without notice.

Schedule of Events

- *Fri., January 12,*
8:30 p.m. The Edmonton Musical Club presents the Voice/Opera Division of the Department of Music in a performance of Menotti's "The Old Maid and the Thief". Tickets at the door.
- Wed., January 17,*
8:30 p.m. Staff Recital — Dayna Fisher, oboist, and Isobel Rolston, pianist.
- Sun., January 21,*
8:30 p.m. Explorations Series — Department of Music staff members in a program of lieder and songs, accompanied by various instrumental combinations; Two Poèmes, Op. 32, and Sonata No. 4 in F sharp major, Op. 30, for solo piano by Scriabin; and Brahms' Trio No. 2 in C major, Op. 87, for piano, violin and violoncello.
- *Wed., January 24,*
8:30 p.m. The Edmonton Chamber Music Society presents the Wallfisch Duo. Members only.
- Fri., January 26,*
8:30 p.m. The St. Cecilia Orchestra of the Department of Music conducted by Michael Bowie, Associate Professor of Music.
- *Wed., February 7,*
8:30 p.m. The Edmonton Chamber Music Society presents the Secolo Barocco. Members only.
- *Sat., February 10,*
8:00 p.m. Benefit Concert for the Society for Talent Education — The University of Alberta String Quartet, the Edmonton Youth Orchestra, and young violinists and cellists from the Society for Talent Education. Tickets from members of the Society and at the door.
- Sun., February 11,*
8:30 p.m. Explorations Series — Department of Music staff and students in a program of baroque music for voices and instruments; the Hindemith Sonata for Viola and Piano, Op. 11, No. 4 (1922); and Brahms' Trio in E flat major, Op. 40, for horn, violin and piano.
- *Thurs., Fri. and Sat.,
February 15, 16 and 17,*
8:30 p.m. The University of Alberta Mixed Chorus, Ronald Stephens, conductor. Students' Union Building Theatre. Tickets from Chorus members and at the door.
- Fri., February 16,*
8:30 p.m. Staff Concert — The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello).
- Tues., February 20,*
8:30 p.m. The Symphonic Wind Ensemble of the Department of Music conducted by John Iltis, Associate Professor of Music.
- Sat., February 24,*
8:30 p.m. Graduate Student Trio — Yasuko Tanaka, violin; Lucinda Breed, violoncello; Arthur Bray, piano.
- Sun., February 25,*
8:30 p.m. Staff Recital — Helmut Brauss, pianist.
- Tues. and Wed.,
March 6 and 7,*
8:30 p.m. The Voice/Opera Division of the Department of Music will present Monteverdi's "Incoronazione di Poppea". The performances are under the musical direction of Alfred Strombergs and the stage direction of Rowland Holt Wilson. Tickets from the Department of Music office, Room 348, Arts Building, and at the door.

(continued on overleaf)

Schedule of Events (continued)

<i>Thurs. and Fri., March 8 and 9, 2:00 p.m.</i>	Visiting Artists Series — Master Class in Piano with Katharina Wolpe.
<i>Mon., March 12, 8:30 p.m.</i>	The University of Alberta Cello Ensemble under the direction of Claude Kenneson, Associate Professor of Music.
<i>Fri., March 16, 8:30 p.m.</i>	Staff Concert — The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello).
<i>Fri., March 23, 8:30 p.m.</i>	The St. Cecilia Orchestra of the Department of Music conducted by Michael Bowie, Associate Professor of Music.
<i>Sat., March 24, 8:30 p.m.</i>	The University of Alberta Concert Choir conducted by David Stocker, Assistant Professor of Music, in a program of varied choral music from all periods.
<i>Sun., March 25, 3:00 p.m.</i>	The University of Alberta Concert Band conducted by John Iltis, Associate Professor of Music. Students' Union Building Theatre. Tickets from Band members and at the door.
<i>Sun., March 25, 8:30 p.m.</i>	Student Recital — John Hendrickson, pianist.
<i>Tues., March 27, 8:30 p.m.</i>	The Symphonic Wind Ensemble of the Department of Music conducted by John Iltis, Associate Professor of Music.
<i>Fri., April 6, 8:30 p.m.</i>	Staff Concert — The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello).
<i>Wed., April 11, 8:30 p.m.</i>	A Program of Staged Operatic Excerpts with students from the Voice/Opera Division of the Department of Music under the direction of Alfred Strombergs and Rowland Holt Wilson.
<i>*Wed., April 18, 8:30 p.m.</i>	The Edmonton Chamber Music Society presents the Tokyo String Quartet. Members only.

*indicates concerts by non-Department of Music organizations, or concerts not sponsored by the Department of Music.

The Department of Music
of
The University of Alberta

presents

EILEEN KEOWN

pianist

assisted by CHRIS MORRISON, trumpet

Tuesday, January 16, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Chromatic Fantasy and Fugue in D minor	J. S. Bach
Sonata in D minor, Op. 31, No. 2 ("Tempest")	Beethoven
Largo - Allegro	
Adagio	
Allegretto	
Sonata for Trumpet and Piano (1939)	Hindemith
Mit Kraft	
Mässig bewegt	
Trauermusik - sehr langsam	
Ballade in G minor, Op. 23	Chopin

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Keown.

COMING EVENTS:

Wednesday, January 17, at 4:30 p.m. in Convocation Hall - Piano Recital, Elaine Dobek. Admission is free.

Wednesday, January 17, at 8:30 p.m. in Convocation Hall - Staff Recital - Dayna Fisher, oboist, and Isobel Rolston, pianist. Works by Telemann, Reizenstein, Dutilleux and Gordon Jacob. No admission charge.

Sunday, January 21, at 8:30 p.m. in Convocation Hall - Staff members of the Department of Music will present the third concert in the Department's Explorations series. The program includes lieder and songs, accompanied by various instrumental combinations; Two Poèmes, Op. 32, and Sonata No. 4 in F sharp major, Op. 30, for solo piano by Scriabin; and Brahms' Trio in C minor, Op. 101, for violin, violoncello and piano. No admission charge.

Tuesday, January 23, at 4:30 p.m. in Convocation Hall - Recital by Frances Dietz, soprano, assisted by Kathleen Letourneau, pianist. Admission is free.

Wednesday, January 24, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Wallfisch Duo. Members only.

Thursday, January 25, at 4:30 p.m. in Convocation Hall - Mezzo-soprano Andrea Mellis will give a recital. She will be assisted by Kathleen Letourneau, pianist, and Allan Teeple, violist. No admission charge.

The Department of Music
of
The University of Alberta
presents

ELAINE DOBEK

pianist

Wednesday, January 17, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Sonata No. 3 in A minor, Op. 28 (1917)	Prokofiev
Prelude and Fugue in D major (Book II, Well-tempered Clavier)	J. S. Bach
Sonata in D major, K. 576 Allegro Adagio Allegretto	Mozart
Etude in E major, Op. 10, No. 3	Chopin
Ce q'ua vu le vent de l'ouest (Preludes, Book I)	Debussy

COMING EVENTS:

Wednesday, January 17, at 8:30 p.m. in Convocation Hall - Staff Recital - Dayna Fisher, oboist, and Isobel Rolston, pianist. Works by Telemann, Reizenstein, Dutilleux and Gordon Jacob. No admission charge.

Sunday, January 21, at 8:30 p.m. in Convocation Hall - Staff members of the Department of Music will present the third concert in the Department's Explorations series. The program includes lieder and songs, accompanied by various instrumental combinations; Two Poèmes, Op. 32, and Sonata No. 4 in F sharp major, Op. 30, for solo piano by Scriabin; and Brahms' Trio in C minor, Op. 101, for violin, violoncello and piano. No admission charge.

Tuesday, January 23, at 4:30 p.m. in Convocation Hall - Recital by Frances Dietz, soprano, assisted by Kathleen Letourneau, pianist. Admission is free.

Wednesday, January 24, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Wallfisch Duo. Members only.

Thursday, January 25, at 4:30 p.m. in Convocation Hall - Mezzo-soprano Andrea Mellis will give a recital. She will be assisted by Kathleen Letourneau, pianist, and Allan Teeple, violist. No admission charge.

Friday, January 26, at 8:30 p.m. in Convocation Hall - The St. Cecilia Orchestra of the Department of Music conducted by Michael Bowie, Associate Professor of Music, will present the second in its 1972-73 series of concerts. Admission is free.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DAYNA FISHER

oboist

with ISOBEL ROLSTON, pianist

Wednesday, January 17, 1973, at 8:30 p.m.

Convocation Hall, Arts Building

PARTITA NO. 2 IN G **Telemann**

Siciliana
Allegro
Tempo di Menuetto
Allegro
Vivace
Aria
Presto

SONATINA (1963) **Gordon Jacob**

Adagio
Allegro giocoso
Lento alla Sarabanda
Allegro molto vivace

THREE CONCERT PIECES (1938) **Franz Reizenstein**

Humoresque
Rhapsody
Scherzino

I N T E R M I S S I O N

SONATE (1947) **Henri Dutilleux**

Aria
Scherzo
Final

COMING EVENTS:

Staff members of the Department of Music will present the third concert in the Department's Explorations series on Sunday, January 21, at 8:30 p.m. in Convocation Hall. The program will consist of lieder and songs, accompanied by various instrumental combinations; Two Poèmes, Op. 32, and Sonata No. 4 in F sharp major, Op. 30, for solo piano by Scriabin; and Brahms' Trio in C minor, Op. 101, for violin, violoncello and piano. No admission charge.

Tuesday, January 23, at 4:30 p.m. in Convocation Hall, soprano Frances Dietz will give a recital, assisted by Kathleen Letourneau, pianist. Admission free.

Wednesday, January 24, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Wallfisch Duo. Members only.

Mezzo-soprano Andrea Mellis will give a recital on Thursday, January 25, at 4:30 p.m. in Convocation Hall. She will be assisted by Kathleen Letourneau, pianist, and Allan Teeple, violist. No admission charge.

The St. Cecilia Orchestra of the Department of Music conducted by Michael Bowie, Associate Professor of Music, will present the second in its 1972-73 series of concerts on Friday, January 26, at 8:30 p.m. in Convocation Hall. Admission is free.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, January 21, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

"Gott ist unser Sonn' und Schild"
(from Cantata 79, Gott, der Herr, ist Sonn' und Schild) J. S. Bach

"Schaeme dich, o Seele, nicht"
(from Cantata 147, Herz und Mund und Tat und Leben) J. S. Bach
Merla Aikman, mezzo-soprano
Dayna Fisher, oboe
Alexandra Munn, harpsichord

Songs for Alto, Viola and Piano, Op. 91 Brahms
Gestillte Sehnsucht
Geistliches Wiegenlied
Merla Aikman, mezzo-soprano
Michael Bowie, viola
Alexandra Munn, piano

Etude in C sharp minor, Op. 2, No. 1 Scriabin

Two Poems, Op. 32 Scriabin
Allegro, con eleganza, con fiducia
Andante cantabile

Sonata No. 4 in F sharp major, Op. 30 Scriabin
Andante
Prestissimo volando
Ernesto Lejano, piano

Wiegenlied, Op. 41, No. 1 Richard Strauss

Siete Canciones Populares Espanolas Manuel de Falla
(Seven Popular Spanish Songs)
El Pano moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo

Merla Aikman, mezzo-soprano
Alexandra Munn, piano

INTERMISSION

Trio in C minor, Op. 101 Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Thomas Rolston, violin
Claude Kenneson, violoncello
Isobel Rolston, piano

Last concert in this series: Sunday, February 11, at 8:30 p.m. — Baroque Music for voices and instruments; the Hindemith Sonata for Viola and Piano, Op. 11, No. 4 (1922); and Brahms' Trio in E flat major, Op. 40, for horn, violin and piano.

PROGRAM NOTES

Cantata No. 79, "Gott, der Herr, ist Sonn' und Schild", was composed for Reformation Sunday, probably in 1736. The first aria from the cantata reflects the generally festive character appropriate to such a significant commemorative occasion in the Lutheran church year. The second aria heard tonight is from an earlier cantata (1716) composed for the fourth Sunday in Advent, a penitential season.

Bach relied often on conventional formulae to produce the vast volume of new music required for services at churches or courts where he served as director of music. These two arias both exemplify a type of texture common during the Baroque period. Two treble lines, performed by oboe and voice, alternate or engage in contrapuntal interplay, supported by a keyboard continuo bass line over which the player improvises accompanying harmonies. Bach had such complete control of compositional technique that he was able to invest a great proportion of his music with the kind of beauty most composers achieved only in rare masterpieces. These arias are only two of hundreds in the wealth of music to be found in Bach's cantatas. The works were difficult even for performers under Bach's direction, in a time when the finest musicians found employment in church music. Nowadays, when few churches will support first-rank musicians, the cantatas are most generally heard only in recordings.

* * *

Sometimes called simply the "viola songs", Brahms' Opus 91 stands among the best-loved of his *lieder*. As voice and viola duets, the songs can be compared directly to the many Bach arias which combine the voice with a solo instrumental obbligato. And Brahms, like Bach, often requires of the singer an instrumental agility. One singer friend of Brahms wrote to him regarding parts of Opus 91: "[This] is very difficult even for a talented singer. Why are you so cruel, turning women into oboes or violins? Is this why you begin with B like that other cruel man [Beethoven]?" She might also have referred to Bach. Yet the rich, low sonorities produced by the ensemble are typically Brahmsian, typically nineteenth-century.

The first song of the pair was actually composed almost twenty years after the second, before publication in 1884. The delicate tension between longing and peace inherent in the text is expressed in long curves of the two melodic lines. The idea for the second song, a lullaby, came to Brahms when the first son of a close friend was born in 1865. It is based on the old German cradle song and carol, "Joseph, lieber Joseph mein", heard first in the viola and later taken over by the voice. Here Brahms has transformed one of the folk songs he so revered into the kind of artful simplicity characteristic of much of his later music.

* * *

Alexander Scriabin (1872-1915) took the piano music of Chopin as a point of departure for his own. The affinities are apparent not only in obvious ways like the titles of pieces, but also in his sensitivity to harmonic and instrumental coloring and extended lyrical melody. Nearly always ardently romantic, Scriabin's music tended later in his life toward fragmentation of melody, more ambiguous or dissonant harmony, and more intense expression. Mystical ecstasy was for Scriabin almost a normal state.

The Etude from Opus 2, like the Chopin etudes, is a study in musical expression as well as technical acumen. Both passionate and lyrical, it is a heart-on-the-sleeve piece, but one demanding utmost sensitivity to the instrument.

The Sonata, Op. 30, and the Two Poems, Op. 32, date from a time just before Scriabin began to explore new sounds and systems in his music. This sonata is the last by Scriabin to be separated into movements; and there are only two. In the manner of an introduction, the first (slow) movement leads directly into the second, whose furious pace and demonic agitation pose the same kind of abject contrast to be noted between the two Poems. The first of the Poems is a delicate vignette, a study in careful balance of tone in various registers. The second is as rhetorical and imposing as the first is fragile reverie. Scriabin was scarcely ever a musician, or a man, to do anything halfway.

* * *

Although Richard Strauss is often noted as a master of musical shock treatments or dazzling technical effects, the *Wiegenlied* of Opus 41 (1899) shows that his genius could also work in simple terms. The song consists of three stanzas, the second and third varied slightly but deftly to color the meaning of the text. Throughout, the voice floats breathlessly above flowing arpeggios.

* * *

Resident in Paris from 1907 to 1914, Manuel de Falla found the techniques and aesthetics espoused by contemporary French composers like Debussy particularly fitted to his goals of an indigenous Spanish art music. His *Seven Popular Spanish Songs* (1914) are not arrangements or transcriptions of actual popular songs, but rather "a transmutation of their essential values". Texts are simple, sometimes ribald. In these songs, Spanish qualities are evident in the ornamental patterns of the vocal line; harmonies and figurations in the accompaniment similar to idioms of the guitar; and the special rhythmic élan often identified with Spanish music.

* * *

In his Trio, Op. 101 (1886), Brahms has realized a maximum of power in a minimum time span. The complexities of rhythm and thematic relationships underlying much of the piece can actually be heard, yet they enhance rather than obscure the natural musical flow. Brahms is often classified as a conservative relative to some of his contemporaries (like Wagner or Liszt), perhaps because much of his originality is not of an obvious, theatrical character and often relates to rhythm more than to harmony. Also, a great deal of his most remarkable work is chamber music, rather than more showy operatic or orchestral genres.

The Trio as a whole is comprised of two forceful outer movements surrounding two more introspective inner movements — a plan used by Brahms in other works as well. Within each movement, certain basic principles of classical forms are observed, but Brahms adapts them to the requirements of the material at hand — as in the first movement, where the themes of the opening sonata exposition are stated in reverse order when they return at the close of the movement. In this same movement, one of the most effective of thematic derivations is heard in a long-breathed cantabile theme (played first by violin and cello in unison) that is an augmented transformation of the grandiose theme heard at the very beginning of the movement.

Almost as often as not, Brahms' musical ideas in each movement do not fall into consistent metric groupings of two or three beats, especially in the slow third movement in which a truly heard meter signature would be 7/4. The flexibility is, however, in the ideas themselves, rather than being a self-conscious overlay of purposely clever artifice. Brahms' musical logic, especially at this stage of his life, was of the superior type that calls attention to itself only as it impresses us with its rightness.

— W. K.

The Department of Music
of
The University of Alberta

presents

FRANCES DIETZ

soprano

assisted by KATHLEEN LETOURNEAU, pianist

Tuesday, January 23, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Le Violette	Alessandro Scarlatti (1659-1725)
Nel cor piu non mi sento	Giovanni Paisiello (1740-1816)
Die Forelle, Op. 32	Franz Schubert (1797-1828)
Die Krähe (from "Winterreise", Op. 89)	
Auf dem Wasser zu singen, Op. 72	
Siebel's aria from "Faust"	Charles Gounod (1818-1893)
Les Cloches	Claude Debussy (1862-1918)
Chevaux de Bois	
Laurie's aria from "The Tender Land"	Aaron Copland (1900-)
Deborah	Gene Bone and Howard Fenton
The Chariot	Aaron Copland
Why do they shut me out of Heaven?	Aaron Copland

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Dietz.

COMING EVENTS:

Wednesday, January 24, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Wallfisch Duo. Members only.

Thursday, January 25, at 4:30 p.m. in Convocation Hall - Mezzo-soprano Andrea Mellis will give a recital of music by Campian, Dowland, Schumann, Brahms and Sandoval. She will be assisted by Kathleen Letourneau, pianist, and Allan Teeple, violist. No admission charge.

Friday, January 26, at 8:30 p.m. in Convocation Hall - The St. Cecilia Orchestra of the Department of Music conducted by Michael Bowie, Associate Professor of Music, will present a program of music by Mozart, Beethoven and Grieg. Admission is free.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE WALLFISCH DUO

Ernst Wallfisch, viola

Lory Wallfisch, piano and harpsichord

PROGRAM

SONATA IN C MINOR FOR VIOLA
AND HARPSICHORD Wilhelm Friedemann Bach

Adagio e mesto

Allegro non troppo

Allegro scherzando

SONATA IN F MINOR, OP. 120 NO. 1 Johannes Brahms

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

INTERMISSION

"MAERCHENBILDER" (FAIRY-TALE IMAGES),
OP. 113 Robert Schumann

Four pieces for Viola and Piano

SECOND SONATA FOR VIOLA AND PIANO Darius Milhaud

"Champetre"

"Dramatique"

"Rude"

Wednesday, January 24, 1973

8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: TRANS-GLOBE TRAVEL SERVICE LTD.

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Next Concert: Secolo Barocco

February 7, 1973

The Department of Music
of
The University of Alberta
presents
ANDREA MELLIS
mezzo-soprano
assisted by KATHLEEN LETOURNEAU, pianist
and ALLAN TEEPLE, violist
Thursday, January 25, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

If Thou Longst So Much To Learn	Thomas Campian (1567-1620)
Can He Excuse My Wrongs	John Dowland (1562-1626)
From "Frauenliebe und Leben", Op. 42 Seit ich ihn gesehen Er, der Herrlichste von allen Ich kann's nicht fassen, nicht glauben Du Ring an meinem Finger Helft mir, ihr Schwestern	Robert Schumann (1810-1856)
Songs for Alto, Viola and Piano, Op. 91 Gestillte Sehnsucht Geistliches Wiegenlied	Johannes Brahms (1833-1897)
En casa del tio Vicente Nostalgia Solea	Miguel Sandoval

COMING EVENTS:

Friday, January 26, at 8:30 p.m. in Convocation Hall - The St. Cecilia Orchestra of the Department of Music conducted by Michael Bowie, Associate Professor of Music, will present a program of music by Mozart, Beethoven and Grieg. Admission is free.

Friday, February 2, at 8:30 p.m. in Convocation Hall - The Edmonton Musical Club presents the Canadian Arts Trio. Tickets available at the door.



THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE ST. CECILIA ORCHESTRA
MICHAEL BOWIE, conductor

OVERTURE: THE MAGIC FLUTE (1791) W. A. Mozart

SYMPHONY NO. 5 IN C MINOR, OP. 67 L. van Beethoven

Allegro con brio
Andante con moto
Allegro
Allegro

THREE PIECES FROM
"SIGURD JORSALFAR", OP. 56 E. Grieg

Prelude (In the Palace)
Intermezzo (Borghild's Dream)
Homage March

Friday, January 26, 1973, at 8:30 p.m.
Convocation Hall, Arts Building, The University of Alberta
Edmonton, Alberta

* * *

Saturday, January 27, 1973, at 8:00 p.m.
Three Hills, Alberta

* * *

Friday, March 2, 1973, at 8:00 p.m.
Fairview, Alberta

* * *

Saturday, March 3, 1973, at 8:00 p.m.
Grande Prairie, Alberta

* * *

Saturday, March 10, 1973, at 8:00 p.m.
Hinton, Alberta

* * *

Saturday, March 17, 1973, at 8:00 p.m.
Canadian Forces Base
Medley, Alberta

THE ST. CECILIA ORCHESTRA

Michael Bowie, conductor

VIOLIN I

Norbert Boehm, concertmaster
Hong Youl Kim
Ann Pelletier
Denis Letourneau
Marianne Carroll
Gisela Untergasser
Nancy Koehler
Flora Rizzuto
Miyo Inouye
Sharyn Favreau
Violet Salyzyn
Donna Daly

VIOLIN II

Mary Clarke
David Zweifel
Robert Hryciw
Allyn Chard
Deane Downey
Julianna Nagy
Theresa Bain
Dan Barer
Richard Grajkowski
June Yusak

VIOLA

Donna Watson
Marion Whitling
Susanne Ziendler
Elizabeth Morris
Barbara McLean
Max Superstein
Martin Molzan
Penny Gladstone

VIOLONCELLO

Lucinda Breed
Joanne Ludbrook
Barbara Morris
Frantisek Cikanek
Lise Manchester
Diana Nuttall
Mark Lindskoog
Anne McCaskill

DOUBLE BASS

James Young
Marilyn Harder

PICCOLO

Donald Skinner

FLUTE

Alan Clarke
Doreen Beck

OBOE

Hiromi Takahashi
Terry Hart

CLARINET

Debbie Alpaugh
Rick Michielin

BASSOON

Walter Dean
Patricia Wilson

FRENCH HORN

Avaleigh Crockett
Sheila Macdonald
Larry Reese

TRUMPET

Chris Morrison
Wendy Grasdahl
Daniel Otteson

TROMBONE

Howard Janzen
Eileen Keown
Chris Taylor

TUBA

David Otto

TIMPANI AND PERCUSSION

Brian Johnson
Michael May

HARP

Marnie Lester

EXECUTIVE

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Manager	John Shandro
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Social Convener	David Zweifel

The Department of Music
of
The University of Alberta
presents

FRANKLYN GIFFEN

baritone

assisted by KATHLEEN LETOURNEAU, pianist

Tuesday, February 6, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Honour and Arms ("Samson")
Droop not, Young Lover

Handel
Handel

Selections from "Winterreise", Op. 89

Schubert

Gute Nacht
Erstarrung
Der Lindenbaum
Auf dem Flusse
Frühlingstraum
Die Post

Madamina! Il Catalogo è Questo ("Don Giovanni")

Mozart

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Giffen.

COMING EVENTS:

Wednesday, February 7, at 4:30 p.m. in Convocation Hall - Clarinetist Shelley Hamilton will give a recital of works by Schumann, Antoni Szalowski and Arnold Cooke. She will be assisted by Sharyn Favreau, pianist, and Gail Garrison, soprano. Admission is free.

Wednesday, February 7, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Secolo Barocco. Members only.

Friday, February 9, at 4:30 p.m. in Convocation Hall - Clarinetist Randy Bain will give a recital assisted by Viola Braun-Fox and Sandra Hunt, pianists, and Beverley Cohen, soprano. Included on the program will be Schubert's "The Shepherd on the Rock." Admission is free.

Saturday, February 10, at 8:00 p.m. in Convocation Hall - Benefit Concert for the Society for Talent Education. The program will be provided by the University of Alberta String Quartet, the Edmonton Youth Orchestra, and young violinists and cellists from the Society for Talent Education. Tickets from members of the Society and at the door.

Sunday, February 11, at 8:30 p.m. in Convocation Hall - Final concert in the Department of Music's Explorations series. The program consists of the Hindemith Sonata for Viola and Piano, Op. 11, No. 4 (1922); Brahms' Trio in E flat major, Op. 40, for horn, violin and piano; and excerpts from Purcell's Dido and Aeneas performed by the Collegium Musicum. There is no admission charge.

The Department of Music
of
The University of Alberta
presents

SHELLEY HAMILTON

clarinetist

assisted by SHARYN FAVREAU, pianist

and GAIL GARRISON, soprano

Wednesday, February 7, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Fantasiestücke, Op. 73
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Robert Schumann

Three Songs of Innocence for Soprano, Clarinet and Piano
Piping Down the Valleys Wild
The Shepherd
The Echoing Green

Arnold Cooke

Sonatina
Allegro non troppo
Larghetto
Allegro

Antoni Szalowski

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Hamilton.

COMING EVENTS:

Wednesday, February 7, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Secolo Barocco. Members only.

Friday, February 9, at 4:30 p.m. in Convocation Hall - Clarinetist Randy Bain will give a recital, assisted by Viola Braun-Fox and Sandra Hunt, pianists, and Beverley Cohen, soprano. Included on the program will be Schubert's "The Shepherd on the Rock". Admission is free.

Saturday, February 10, at 8:00 p.m. in Convocation Hall - Benefit Concert for the Society for Talent Education. The program will be provided by the University of Alberta String Quartet, the Edmonton Youth Orchestra, and young violinists and cellists from the Society for Talent Education. Tickets from members of the Society and at the door.

Sunday, February 11, at 8:30 p.m. in Convocation Hall - Final concert in the Department of Music's Explorations series. The program consists of the Hindemith Sonata for Viola and Piano, Op. 11, No. 4 (1922); Brahms' Trio in E flat major, Op. 40, for horn, violin and piano; and excerpts from Purcell's Dido and Aeneas performed by the Collegium Musicum. There is no admission charge.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

SECOLO BAROCCO

Michel Debost, flute

Jacques-Francis Manzone, violin

Jacques Chambon, oboe

Amaury Wallez, bassoon

Joel Fernand Pontet, harpsichord

P R O G R A M

CONCERTO IN D MAJOR P. 204

"LA PASTORELLA" Antonio Vivaldi

Allegro

Largo

Allegro

SONATE NO. 8 IN D MAJOR Jean-Marie Leclair

Adagio

Allegro

Sarabande

Allegro assai

SONATA IN G MAJOR Johann Sebastian Bach

Largo

Vivace

Adagio

Presto

I N T E R M I S S I O N

TRIO-SONATE IN C MINOR Georg Philipp Telemann

Largo

Vivace

Andante

Allegro

SONATA NO. 4 IN F MAJOR Archangelo Corelli

Adagio

Allegro

Vivace

Adagio

Allegro

CONCERT IN E MINOR Joseph Bodin de Boismortier
opus XXXVII

Allegro

Adagio

Allegro

Wednesday, February 7, 1973
8:30 p.m.

The University of Alberta
Convocation Hall

NEXT CONCERT: TOKYO STRING QUARTET
April 18

Program courtesy of: Robinson and Sons
Music and Musical Instruments
10011 - 105 Street
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The Department of Music

of

The University of Alberta

presents

RANDALL BAIN

clarinetist

assisted by VIOLA BRAUN-FOX and SANDRA HUNT, pianists

and BEVERLEY COHEN, soprano

Friday, February 9, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Fantasy Pieces, Opus 73
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Robert Schumann

Grand Duo Concertant, Opus 48
Andante con moto
Rondo: Allegro

Carl Maria von Weber

Der Hirt auf dem Felsen, Opus 129
(The Shepherd on the Rock)

Franz Schubert

Beverley Cohen, soprano; Sandra Hunt, piano

Hillendale Waltzes (Eight waltz movements on a theme by Johann N. Hummel) Victor Babin
Theme: Tempo di Valse. Con Garbo
Valse élégante
Valse passionée
Valse sombre
Valse volante
Valse triste
Valse de bonne humeur
Valse brillante et joyeuse
Valse oubliée

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Bain.

COMING EVENTS:

Saturday, February 10, at 8:00 p.m. in Convocation Hall - Benefit Concert for the Society for Talent Education. The program will be provided by the University of Alberta String Quartet, the Edmonton Youth Orchestra, and young violinists and cellists from the Society for Talent Education. Tickets from members of the Society and at the door.

Sunday, February 11, at 8:30 p.m. in Convocation Hall - Final concert in the Department of Music's Explorations series. The program consists of the Hindemith Sonata for Viola and Piano, Op. 11, No. 4 (1922); Brahms' Trio in E flat major, Op. 40, for horn, violin and piano; and excerpts from Purcell's Dido and Aeneas performed by the Collegium Musicum. There is no admission charge.

Tuesday, February 13, at 4:30 p.m. in Convocation Hall - Soprano Susan Goodwin, third year Bachelor of Music student in the Department of Music, will give a recital. She will be accompanied by pianist Judith Loewen. Admission is free.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, February 11, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Dido and Aeneas Henry Purcell
adapted by Benjamin Britten and Imogen Holst

Overture

Act 1: Scene 1 - The Palace

Scene 2 - The Witches' Cave

Act III: The Ships

Time: After the fall of Troy

Place: Carthage

The Collegium Musicum, Dale McIntosh, director

Wendy Grasdal, assistant conductor

Andrea Mellis, harpsichord

Joanne Ludbrook, violoncello

Dido, Queen of

Carthage—Barbara Prowse

Aeneas, a Trojan Prince—Nigel Lemon

Belinda, Lady in

Waiting—Pauline LeBel

Sorceress—Marilyn Verbicky

First Witch—Betty Kolodziej

Second Witch—Nancy Browne

Sailor—David Speers

Chorus of Courtiers, Witches and Sailors: Randy Bain, Zdenka Berka, Chris Bouey, Valerie Buzzeo, Marianne Carefoot, Avaleigh Crockett, Elaine Dobek, Jack Dowling, Dawn Drews, Wayne Feschuk, Marnie Giesbrecht, Susan Goodwin, Colleen Goodrich, Robert Hallam, JoEllen Harris, Peter Higham, Mary Hill, Jacqueline Krahn, Marnie Lester, Beth MacIntosh, Michael May, Sharilyn McCormick, Norman Miller, Barbara Morris, Laurence Pellizzari, Linda Prentice, Ronald Proctor, Janice Renaud, Patricia Rhein, Lorraine Robinson, Vern Roth, Rita Smyth, Tom Smyth, Audrey Strain, Chris Taylor, Patricia Wilson, Halina Wrobel, Roberta Zasadny

Orchestra: Allyn Chard, Frantisek Cikanek, Donna Daly, Robert Hryciw, Miyo Inouye, Denis Letourneau, James Mahood, Sylvia Maltby, Barbara McLean, Susanne Zeindler

Echo Chorus: Members of Grace United Church Choir

Sonata for Viola and Piano, Op. 11, No. 4 (1922) Paul Hindemith

Fantasie

Thema mit Variationen

Finale (mit Variationen)

Michael Bowie, viola

Helmut Brauss, piano

INTERMISSION

Trio in E flat major, Op. 40 Johannes Brahms

Andante

Scherzo

Adagio mesto

Allegro con brio

Lawrence Fisher, violin

John Iltis, French horn

Ernesto Lejano, piano

PROGRAM NOTES

Dido and Aeneas may be considered to be the first truly great English opera. It was written by Henry Purcell in 1689 and first performed at a girls' school in Chelsea (London) the same year. The school was run by a dancing master, one Josias Priest, who evidently had some influence in artistic circles for he was not only able to commission an opera from "the glory of English music," but was also successful in obtaining the services of England's poet laureate, Nahum Tate, as librettist. While Tate might not have been a great poet, he was able to produce a plausible libretto on a classic tale of passion and death, and adapt it suitably for presentation with a large female cast.

Dido is on the scale of a chamber opera rather than a full stage work, but otherwise it resembles its Italian counterparts. One of its most distinctive features is Purcell's effective use of the arioso recitative, which has little in common with the more traditional secco style. The broadness of expression possible with the arioso allows Purcell to maintain a clearly organized structure without sacrificing either proper vocal inflection or affective nuances; a difficult task with the English language. He is thus able to achieve a genuine dramatic dialogue which gives strength and unity to the work. The entire role of Aeneas, for instance, is sung in arioso style, yet loses none of its dramatic impetus or cohesiveness.

Following a short overture in the French style, we find Dido and Belinda in a room of the palace. Aeneas, the Trojan hero, has been cast up on the shores of Carthage after the fall of Troy, and Dido has become aware of a love for this man which she is not willing to admit. Belinda persuades Dido that her love for Aeneas should not be concealed, and when, toward the end of the scene, he pleads his own case, it becomes clear that Belinda's advice has had no little effect on Dido's decision. With the further urging of the chorus (which seems to be forever present, even at the most intimate of domestic conferences) and Belinda ("Pursue thy conquest, love"), the die is cast.

In the second scene we meet the villains. These include a sorceress, a pair of head witches, and a whole chorus of assistant witches and warlocks. That this group bears a direct physical resemblance to the courtiers of the previous scene seemed to make little difference to the Baroque dramatist. In their cave they are busy planning to "... conjure up a storm" in order to "drive 'em" [Dido and her followers] "back to court." This, of course, is the beginning of a plot to separate Dido and Aeneas, and to make the hero desert the heroine. The first act ends with the familiar echo-chorus, "In our deep-vaulted cell," descriptive of the bleak surroundings.

The second act, which is not presented in this performance, deals with the hunt that Queen Dido has arranged for the entertainment of her distinguished guest. When Dido and the ladies are driven off by the storm devised by the witches, Aeneas is kept from joining them by a mysterious spirit (also a product of the witches' plan) who tells Aeneas that he must leave Dido that very night, for he is destined to found the great city of Rome. The act closes with the witches rejoicing that their plans are succeeding.

A chorus of Trojan sailors delightedly preparing to leave the hospitable shores of Carthage ("... take a bouzy short leave of your nymphs on the shore," yet) opens the last act. This joyous leave-taking is followed by the inevitable entrance of the witches, who are even more delighted as they sing "Our plot has took, the Queen's forsook." When the tragic Dido enters the action she is completely resigned to her fate, and even when Aeneas offers to defy the commands of Jove and to remain with her, she adamantly insists upon being deserted by her lover. The opera closes with the classic aria, "When I am laid in earth," and the touching chorus, "With drooping wings." * * * —D. M.

Paul Hindemith (1895-1963) was one of the most eminent living examples of the ideal of comprehensive musicianship. Strongly championed by him, this ideal has led to the breaking down of many of the artificial distinctions formerly drawn between the activities of composer, performer, theorist, historian, and teacher—capacities in all of which Hindemith excelled.

Hindemith's Opus 11, published in 1922, comprises sonatas for varying instruments. It evidences both his interest in composing chamber music and his view that each new work need not be presented as an individual monument. Although Hindemith had until the early 1920's made his living primarily as a violinist, his growing concern with composition coincided with a change to the viola as his principal performing medium. During the 1920's, he acquired a reputation as a musical radical; but the streaks of parody and pungent dissonance that made Hindemith notorious among musical conservatives of that generation are not to be heard in this sonata. If anything, the idiom of the piece recalls the string writing of French composers like Franck, Debussy, and Fauré.

The three movements of the sonata are played without pause. The relatively short first movement is a fantasy growing out of a broad, tranquil opening theme. The second and third movements are (according to Hindemith) to be conceived as a single musical progression. Both are based on the same theme, first stated "calmly and simply, like a folksong." Four variations are given in the second movement, leading directly into a looser developmental passage at the head of the third movement, after which come three more variations of the same theme. Of all the variations in the two movements, only the second (a capriccio) hints at Hindemith's ironic turn of mind, and only the sixth (a fugato) indulges in the harmonic brutalities favored by various composers during the postwar years of the 1920's. Otherwise, the work is imbued with a prevailing lyricism befitting the viola. * * *

The Trio for Piano, Violin, and Horn, Op. 40, is motivated in part by certain external circumstances of Brahms' life. He played the horn himself and felt a special affinity for its sound. The common association of the instrument with pastoral or hunting scenes is borne out by Brahms' assertion that he conceived the opening theme of the work while walking in the Black Forest. Furthermore, the tender mood that characterizes much of the trio is generally acknowledged to reflect Brahms' deeply felt reaction to his mother's death some months before he composed the piece in 1865.

Like many other composers of his time, Brahms emphasizes the lyrical potential of the horn. He insisted on writing this trio for the old-fashioned valveless horn, which was hard to control and limited in the notes it could produce, but offered a purity of tone highly prized by Brahms. The capabilities of the natural horn influence the qualities of the themes heard in the piece, as well as other aspects of musical structure. But the horn part—perhaps the most subordinate of the three in the ensemble—is most important for the particular sound color and mood it produces. (It is difficult to understand how Brahms' publisher could have been so insensitive as to insist on the composition of an alternate part for cello to replace the horn, thereby fitting the piece for a more standard chamber ensemble.)

The opening movement is not the usual fast sonata-form movement, but a gently flowing andante including two slightly more animated episodes. While the opening and closing scherzo portions of the second movement drive forward with characteristic élan, the central trio section turns to a much darker cast in both key and tempo. Brahms gives full vent to the latter mood in the slow third movement, near the end of which one hears a premonition of the theme of the last movement. This link helps to bridge the gap into the finale, whose straightforward vivacity seems to lift the veil that lies over the first three movements. This very lightness, following three more serious movements, imports to the final movement a special significance that might in other circumstances be gained by writing some sort of grand apotheosizing conclusion.

—W. K.

The Department of Music
of
The University of Alberta

presents

SUSAN GOODWIN

soprano

assisted by JUDITH LOEWEN, pianist

Tuesday, February 13, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Break in Grief (St. Matthew Passion)	J. S. Bach
Frühlingsnacht, Op. 39, No. 12 (Liederkreis)	Schumann
Ständchen, Op. 106, No. 1	Brahms
Verborgeneheit (Mörike)	Wolf
Longing	Duparc
Dreamworld	Duparc
Cavatina from "Don Pasquale" (So anch'io la virtù magica)	Donizetti
Aviary (song cycle)	Richard Rodney Bennett

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Goodwin.

COMING EVENTS:

Wednesday, February 14, at 4:30 p.m. in Convocation Hall - Oboist Hiromi Takahashi, second year Bachelor of Music student in the Department of Music, will give a recital of works by Telemann, Haydn and Hindemith. He will be accompanied by pianist Judith Loewen. Admission is free.

Friday, February 16, at 4:30 p.m. in Convocation Hall - Clarinetist Deborah Alpaugh, third year Bachelor of Music student in the Department of Music, will give a recital of works by Mozart, Finzi and Poulenc. She will be assisted by Madeleine Wheeler, pianist, and Neil Hughes, violist. Admission is free.

Friday, February 16, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a concert of works by Brahms and Clermont Pépin. Admission is free.

Tuesday, February 20, at 8:30 p.m. in Convocation Hall - The Symphonic Wind Ensemble of the Department of Music conducted by John Iltis, Associate Professor of Music, will give a concert. David Hoyt, French hornist, will appear as soloist in a performance of Ralph Hermann's Concerto for Horn. Also included on the program is "Poem for Brass", a composition by Malcolm Forsyth, Associate Professor of Music, who will conduct the work. There is no admission charge.

The Department of Music
of
The University of Alberta

presents

HIROMI TAKAHASHI

oboist

assisted by JUDITH LOEWEN, pianist

Wednesday, February 14, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Sonata in A minor
Siciliana
Spiritoso
Andante
Vivace

Georg Philipp Telemann
arr. Whitney Tustin

Sonata for Oboe and Piano (1938)
Munter
Sehr langsam; Lebhaft

Paul Hindemith

Concerto in C major for Oboe
Allegro spiritoso
Andante
Allegretto

attributed to Joseph Haydn

COMING EVENTS:

Friday, February 16, at 4:30 p.m. in Convocation Hall - Clarinetist Deborah Alpaugh, third year Bachelor of Music student in the Department of Music, will give a recital of works by Mozart, Finzi and Poulenc. She will be assisted by Madeleine Wheeler, pianist, and Neil Hughes, violist. Admission is free.

Friday, February 16, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a concert of works by Brahms and Clermont Pépin. Admission is free.

Tuesday, February 20, at 8:30 p.m. in Convocation Hall - The Symphonic Wind Ensemble of the Department of Music conducted by John Iltis, Associate Professor of Music, will give a concert. David Hoyt, French hornist, will appear as soloist in a performance of Ralph Hermann's Concerto for Horn. Also included on the program is "Poem for Brass", a composition by Malcolm Forsyth, Associate Professor of Music, who will conduct the work. There is no admission charge.

Wednesday, February 21, at 4:30 p.m. in Convocation Hall - Cellist Frantisek Cikanek, third year Bachelor of Music student in the Department of Music, will give a recital of works by Bach, Luigi Boccherini and Bruch. He will be assisted by pianist Moira Szabo and a string quartet comprised of Allyn Chard and Marianne Carroll, violins; Susanne Zeindler, viola; and Barbara Morris, violoncello. Admission is free.

Saturday, February 24, at 8:30 p.m. in Convocation Hall - Piano Trio Concert with Department of Music graduate students Yasuko Tanaka, violin; Lucinda Breed, violoncello; and Arthur Bray, piano. Admission is free.

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

The University of Alberta String Quartet

THOMAS ROLSTON, violin

MICHAEL BOWIE, viola

LAWRENCE FISHER, violin

CLAUDE KENNESON, violoncello

Friday, February 16, 1973, at 8:30 p.m.

Convocation Hall, Arts Building

QUARTET NO. 2 (Theme and Variations) Clermont Pépin

This twelve-tone work was begun in 1955 in Paris where the composer was studying under André Jolivet, and was finished the following year in Montreal. It consists of a set of variations built on two main elements—a twelve-tone row structured in accordance with Schoenberg's conception of the row, and a theme of clusters derived from the same row. The work's duration is nine minutes. It will be performed twice this evening.

QUARTET IN A MINOR, OP. 51, NO. 2 Johannes Brahms

Allegro non troppo

Andante moderato

Quasi Menuetto moderato

Finale: Allegro non assai

COMING EVENTS:

Tuesday, February 20, at 8:30 p.m. in Convocation Hall—The Symphonic Wind Ensemble of the Department of Music conducted by John Ittis, Associate Professor of Music, will give a concert. Admission is free.

Wednesday, February 21, at 4:30 p.m. in Convocation Hall—Cellist Frantisek Cikanek, third year Bachelor of Music student in the Department of Music, will give a recital of works by Bach, Luigi Boccherini and Bruch. He will be assisted by pianist Moira Szabo and a string quartet comprised of Allyn Chard and Marianne Carroll, violins; Susanne Zeindler, viola; and Barbara Morris, violoncello. Admission is free.

Saturday, February 24, at 8:30 p.m. in Convocation Hall—Piano Trio Concert with Department of Music graduate students Yasuko Tanaka, violin; Lucinda Breed, violoncello; and Arthur Bray, piano. Admission is free.

Sunday, February 25, at 8:30 p.m. in Convocation Hall—Pianist Helmut Brauss, Associate Professor of Music, will give a recital. No admission charge.

Tuesday, February 27, at 4:30 p.m. in Convocation Hall—Cheryl Cooney, third year Bachelor of Music student in the Department of Music, will give a piano recital. There is no admission charge.

Wednesday, February 28, at 4:30 p.m. in Convocation Hall—Pianist Marsha Dolinsky, third year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

the university of alberta
Department of Music

Spring Four & Concert

Presents

John Iltis Conductor
David Hoyt Horn Soloist

Symphonic wind ensemble

Tuesday	Feb. 20	— 8:30 p.m.	Convocation Hall
Sunday	Feb. 25	— 8:00 p.m.	Lacombe
Monday	Feb. 27	— 2:00 p.m.	Rimbey
Monday	Feb. 27	— 8:00 p.m.	Red Deer
Tuesday	Feb. 28	— 10:45 a.m. — 1:30 p.m.	Red Deer



THE UNIVERSITY OF ALBERTA BANDS

The history of the bands at the University of Alberta dates back over a period of several years with various organizations functioning under student management and leadership. In 1964 the bands became a fully recognized university club through the dedicated leadership of an active student executive of band members. Through the concerted efforts of this group and its appointed director, Cecil Pretty, the bands acquired a number of instruments, uniforms, and other equipment and an expanded program developed which included a marching band, a pep band, and a stage band. These groups functioned with student leadership and the financial support of the University Athletic Board and the Student Union through the summer of 1968.

The bands today are organized under the Department of Music and the leadership of Dr. John Iltis, Chairman of the Wind Instrument Division. This system continues to recognize the function of bands in campus life of the University at large and seeks to provide for the needs of the music and music education students as well. Membership in the various bands numbers over 140 students from all walks of university life, including 27 Bachelor of Music Students and 18 Education Students with majors in music. The bands are quartered in the Student Union Building, presently but look forward to April of this year when they will move into the new Fine Arts Building Phase One now under construction. This facility will provide for much needed rehearsal, storage, office and practice space. Opportunities for more individualized instruction, section work and small ensemble participation will also be greatly improved.

The 80 piece Concert Band is a very proficient band consisting primarily of students who take band without academic credit. Rehearsing one night per week, its activities include two formal concerts in December and March, plus selected guest appearances in communities and schools surrounding Edmonton. The band, fully instrumented, prides itself on its ability to perform some of the finest in band literature from the most challenging contemporary works and transcriptions to lighter novelties, marches and show tunes. It provides a musical, social and recreational outlet for any student wanting to remain active in band activity with a minimal rehearsal requirement.

The 42 piece Symphonic Wind Ensemble rehearses twice weekly and is open by invitation and audition only. Its membership is comprised primarily of Bachelor of Music students and Education students majoring in music. It gives public concerts and guest appearances much the same as concert band with an emphasis on more serious transcriptions and original works for band. This year the Symphonic Wind Ensemble is touring the Red Deer area.

The Varsity Pep Band is a smaller group which functions at major university athletic events. Its membership is composed of students from all walks of campus life and includes many members of the Concert Band.

The Stage Band functions independently of the Department of Music and presents informal concerts on campus twice yearly plus selected guest appearances.





ABOUT THE SOLOIST

David Hoyt, a native Albertan, began his musical training on the piano. After eight years of study he began the French horn. He took lessons from Frank Hosek in Lethbridge and Orlan Strom in Cardston while playing in the Lethbridge Symphony Orchestra and various other local bands and organizations.

David came to Edmonton and continued studies on both French horn and piano. His piano teachers included Robert Pounder and Alexander Munn and he has studied horn for four years with Dr. John Iltis. He is presently completing a bachelor's degree in music history at the University of Alberta.

During summers, David has studied at the Jeunesses Musicales music camp in Orford, Quebec, and privately in Chicago. Last summer he also played and taught at the Banff School of Fine Arts.

In addition to his work at the University, David has played third horn in the Edmonton Opera Society Orchestra for the past two years and has recorded a number of performances in C.B.C.

1973 TOUR PROGRAM

Selections for concerts presented during the 1973 tour will be taken from the following:

Dedication Overture	Vittorio Giannini
Concerto for Horn David Hoyt, French Horn	Ralph Hermann
"LaFolia" Variations	James Niblock
Lincolnshire Posy	Percy Grainger
Poem for Brass Malcolm Forsyth, Conductor	Malcolm Forsyth
I Phrygian Dance	
II Intermezzo	
III Elegy & Waltz	
Royce Hall Suite	Healy Willan transcribed by Wm. Teague

Concertino for Band	Fritz Velke
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In addition to the above numbers selections for the 1973 tour will be taken from the following list:

American Salute	Morton Gould
Trittico	Vaclav Nelhybel
Second Suite	Robert Jager
Tubby the Tuba David Otto, Tuba Narrated by Tom Smyth	Paul Tripp and George Kleisinger arr. by George Roach
Bugler's Holiday Chris Morrison, Dan Otteson and Tom Dust, Trumpets	Leroy Anderson
Adagio and Tarentella Randy Bain Clarinet	Ernesto Cavallini arr. by George Waln
Theme and Variations Opus 26	B. Walton O'Donnell
When Jesus Wept	William Schuman
Water Music Suite	George F. Handel arr. by Hershy Kay

symphonic wind ensemble

John Iltis, Conductor

PICCOLO

Marianne Carefoot

FLUTE

Barry Eliason
John Vallentgoed
Alan Clarke

OBOE

Hiromi Takahashi
Robert Everett

ENGLISH HORN

Robert Lewis

E FLAT CLARINET

Richard Cook

B FLAT CLARINET

Randall Bain
Deborah Alpaugh
Shelley Hamilton
John Michielin
JoEllen Harris
Reiner Piehl
Robert Seymour

BASS CLARINET

Ron Hannah

E FLAT CONTRA- ALTO CLARINET

Melanie Rogers

BASSOON

Walter Dean
Allan Simonson

ALTO SAXOPHONE

Laurelie Nattress
Gail Larsen

TENOR SAXOPHONE

Norman Miller

BARITONE SAXOPHONE

Patricia O'Brien

FRENCH HORN

David Hoyt
Leonard Stubel
Lawrence Reese
Sheila Macdonald

CORNET

Christopher Morrison
Daniel Otteson
Thomas Dust

TRUMPET

Rick Tait
Edward Pederson
Allan Dahl

TROMBONE

Bill Gilday
Blyth Nuttall
John Taylor

EUPHONIUM

Bruce Johnson
Joanne Colleaux

TUBA

Henry Vant Erve
Wayne Karlen

PERCUSSION

Brian Johnson
Michael May
Wendy Grasdahl
Tom Smyth



The Wind Instrument Division of the Department of Music offers intensive private instruction from professional staff on all woodwind, brass and percussion instruments. Lessons are offered on a full credit basis to Bachelor of Music students and may be elected on a half credit basis by students outside of the Department of Music with special permission of their faculty dean and the Music Department. In addition students may elect ensemble for half credit which provides for their participation in such activities as wind ensemble, concert band, symphony orchestra, and selected smaller chamber groups.

TEACHING STAFF WIND INSTRUMENT DIVISION

Flute – Joan Pecover
Clarinet – Ernest Dalwood
*Saxophone – Ernest Salamandick
Trumpet and Horn – John Iltis
*Trombone and Baritone – Malcolm Forsyth
*Tuba – David Otto
*Oboe – Dayna Fisher
Percussion – Alan Scott
Bassoon – Eddy Bayens

*not pictured



The Department of Music
of
The University of Alberta

presents

FRANTISEK CIKANEK

violoncello

assisted by MOIRA SZABO, piano

and

Allyn Chard, violin
Robert Hryciw, violin

Susanne Zeindler, viola
Barbara Morris, violoncello

Wednesday, February 21, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Kol Nidrei, Op. 47

Max Bruch

Suite No. 1 in G major

J. S. Bach

Prelude
Allemande
Courante
Sarabande
Minuet I and II
Gigue

Concerto No. 2 in D major, Op. 34

Luigi Boccherini

Allegro moderato
Adagio cantabile
Allegro vivo

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Cikanek.

COMING EVENTS:

Saturday, February 24, at 8:30 p.m. in Convocation Hall - Piano Trio Concert with Department of Music graduate students Yasuko Tanaka, violin; Lucinda Breed, violoncello; and Arthur Bray, piano. The program will include works by Beethoven, Dvorak and Bloch. Admission is free.

Sunday, February 25, at 8:30 p.m. in Convocation Hall - Pianist Helmut Brauss, Associate Professor in the Department of Music, will give a recital of works by Schumann, Ravel and Bartok. There is no admission charge.

Tuesday, February 27, at 4:30 p.m. in Convocation Hall - Pianist Cheryl Cooney, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Chopin, Rachmaninoff and Francaix. Admission is free.

Wednesday, February 28, at 4:30 p.m. in Convocation Hall - Marsha Dolinsky, third year Bachelor of Music student in the Department of Music, will give a piano recital. Music by Mozart, Beethoven, Chopin and Roy Harris will be included on the program. Admission is free.

The Department of Music
of
The University of Alberta

presents

DEBORAH ALPAUGH

clarinetist

assisted by MADELEINE WHEELER, pianist

and NEIL HUGHES, violist

Friday, February ²³~~16~~, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Five Bagatelles, Op. 23 (1945)

Gerald Finzi

- III. Carol
- IV. Forlana
- V. Fughetta

Trio in E flat major for Clarinet, Viola and Piano, K. 498

W. A. Mozart

- Andante
- Menuetto and Trio
- Allegretto

Sonata for Clarinet and Piano (1962)

Francis Poulenc

- Allegro tristamente
- Romanza
- Allegro con fuoco

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Alpaugh.

COMING EVENTS:

Friday, February 16, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a concert of works by Brahms and Clermont Pépin. Admission is free.

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Wednesday, February 21, at 4:30 p.m. in Convocation Hall - Cellist Frantisek Cikanek, third year Bachelor of Music student in the Department of Music, will give a recital of works by Bach, Luigi Boccherini and Bruch. He will be assisted by pianist Moira Szabo and a string quartet comprised of Allyn Chard and Marianne Carroll, violins; Susanne Zeindler, viola; and Barbara Morris, violoncello. Admission is free.

Saturday, February 24, at 8:30 p.m. in Convocation Hall - Piano Trio Concert with Department of Music graduate students Yasuko Tanaka, violin; Lucinda Breed, violoncello; and Arthur Bray, piano. Admission is free.

The Department of Music
of
The University of Alberta
presents

AN EVENING OF PIANO TRIOS

Yasuko Tanaka, violin
Lucinda Breed, violoncello
Arthur Bray, piano

Saturday, February 24, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Three Nocturnes (1924)
Andante
Andante quieto
Tempestoso

Ernest Bloch

Trio in D major, Op. 70, No. 1
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Beethoven

INTERMISSION

Trio in E minor, Op. 90 ("Dumky")
Lento maestoso
Andante
Andante moderato
Allegro
Lento maestoso

Dvorak

COMING EVENTS:

Sunday, February 25, at 8:30 p.m. in Convocation Hall - Pianist Helmut Brauss, Associate Professor in the Department of Music, will give a recital of works by Schumann, Ravel and Bartok. There is no admission charge.

Tuesday, February 27, at 4:30 p.m. in Convocation Hall - Pianist Cheryl Cooney, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Chopin, Rachmaninoff and Francaix. Admission is free.

Wednesday, February 28, at 4:30 p.m. in Convocation Hall - Marsha Dolinsky, third year Bachelor of Music student in the Department of Music, will give a piano recital. Music by Mozart, Beethoven, Chopin and Roy Harris will be included on the program. Admission is free.

Tuesday and Wednesday, March 6 and 7, at 8:30 p.m. in Convocation Hall - The Department of Music is presenting Monteverdi's "The Coronation of Poppea." This will be the Canadian premiere of the Raymond Leppard realisation of this opera which he prepared for Glyndebourne and Sadler's Wells. Alfred Strombergs and Rowland Holt Wilson, both Department of Music staff members, are music director and stage director respectively. Sets and properties will be designed by Lee Livingstone, graduate student in the Department of Drama. The cast is comprised of students from the Department of Music's Voice/Opera Division, supported by the Opera Chorus prepared by Assistant Professor of Music, David Stocker, and the St. Cecilia Orchestra conducted by Professor Strombergs. Tickets are \$2 for adults; \$1 for students and children, and are available from Room 348, Arts Building, and at the door.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

HELMUT BRAUSS
pianist

Sunday, February 25, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

SONATA (1926) Béla Bartók

Allegro moderato
Sostenuto e pesante
Allegro molto

GASPARD DE LA NUIT (1908) Maurice Ravel

I. Ondine
II. Le Gibet
III. Scarbo

I N T E R M I S S I O N

FANTASIA IN C MAJOR, OP. 17 Robert Schumann

Durchaus fantastisch und leidenschaftlich vorzutragen
Maestoso sempre con energia
Lento

Motto: Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den, der heimlich lauschet.

Fr. Schlegel

COMING EVENTS:

Tuesday, February 27, at 4:30 p.m. in Convocation Hall—Pianist Cheryl Cooney, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Chopin, Rachmaninoff and Francaix. Admission is free.

Wednesday, February 28, at 4:30 p.m. in Convocation Hall—Marsha Dolinsky, third year Bachelor of Music student in the Department of Music, will give a piano recital. Admission is free.

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ONDINE

...I believed I heard
 A vague harmony enchanting my sleep,
 And about me expanded a sympathetic murmur
 Of songs interspersed with a voice,
 sad and tender.

"Listen!-- Listen!-- It is I, it is Ondine, who skims along the drops of water these sonorous diamonds of your window illuminated by the full rays of the moon; and here in a dress of watermarked silk, the lady of the castle who contemplates, from her balcony, the beautiful starred night and the beautiful sleeping lake."

"Each wave is a small nymph who swims in the stream and each stream is a path which twists towards my palace, and my palace is built of fluid, at the bottom of the lake in the triangle of fire, earth and air."

"Listen!-- Listen!-- My father beats the babbling water with a branch of green alder, and my sisters caress, with their arms of foam, the fresh isles of lilies and gladiolas, or mock the old and bearded willow who is line fishing."

Her song murmured, she begged me to accept her ring for my finger, to be the husband of Ondine (the nymph) and to visit, with her, her palace, to be king of the lakes.

And as I had answered her, that I loved a mortal, sullen and resentful, she shed several tears, gave a cry of laughter, and vanished in showers which streamed white, down the length of my blue windows.

THE GALLOWES

What do I see fluttering around this gibbet?

Ah! That which I hear, would it be the night wind which howls, or the hanged man who sighs on the suffering gibbet?

Would it be some cricket who sings, hidden in the moss and the sterile lichen, which is worn by the woods in pity?

Would it be some fly hunting, blowing the horn around those ears dammed to the fanfare of victory?

Would it be some wasp who during his unequal flight cuts a bloody hair from his bald head?

Or would it be some spider who embroiders a half aune of chiffon to make a tie for this strangled neck?

It is the bell that rings to the walls of a town, under the horizon, and the carcass of the hanged man, who is bathed in the light of the setting sun.

SCARBO

He looks under the bed, in the fireplace, in the chest--
 Nobody. He can't understand how he entered, or how he escaped.

Oh, so many times I have heard and seen him, Scarbo, when at midnight the moon shines in the sky like a silver ecu on a banner of azure sprinkled with golden bees.

Oh, so many times I have heard the hum of his laughter in the shadow of my alcove, and the scratching of his fingernail on the silk of the curtains of my bed.

Oh, so many times I have seen him descend to the floor, pirouette around the bedroom like a bobbin fallen from the distaff of a sorcerer.

I believed him, then, vanished? The dwarf expanded between the moon and I, as the spire of a gothic cathedral, a small golden bell tinkling from his pointed cap.

But very soon his corpse became blue, diaphrourous as the wax of a candle, his face blanched as the wax of a taper, and suddenly he was extinguished.

(Translation by Prof. A. Thomas)

The Department of Music
of
The University of Alberta

presents

CHERYL COONEY

pianist

Tuesday, February 27, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Sonata in A major, Op. 2, No. 2	Beethoven
Allegro vivace	
Largo appassionato	
Scherzo: Allegro	
Rondo: Grazioso	
Berceuse, Op. 57	Chopin
Sonate pour piano	Françaix
Prélude	
Elégie	
Scherzo	
Toccata	
Two Preludes, Op. 23	Rachmaninoff
No. 6 in E flat major	
No. 5 in G minor	

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Cooney.

COMING EVENTS:

Wednesday, February 28, at 4:30 p.m. in Convocation Hall - Pianist Marsha Dolinsky, third year Bachelor of Music student in the Department of Music, will give a recital of works by Mozart, Beethoven, Chopin and Roy Harris. Admission is free.

Tuesday and Wednesday, March 6 and 7, at 8:30 p.m. in Convocation Hall - The Department of Music is presenting Monteverdi's "The Coronation of Poppea." This will be the Canadian premiere of the Raymond Leppard realisation of this opera which he prepared for Glyndebourne and Sadler's Wells. Alfred Strombergs and Rowland Holt Wilson, both Department of Music staff members, are music director and stage director respectively. Sets and properties will be designed by Lee Livingstone, graduate student in the Department of Drama. The cast is comprised of students from the Department of Music's Voice/Opera Division, supported by the Opera Chorus prepared by Assistant Professor of Music, David Stocker, and the St. Cecilia Orchestra conducted by Professor Strombergs. Tickets are \$2 for adults; \$1 for students and children, and will be available from Room 348, Arts Building, and at the door.

Thursday and Friday, March 8 and 9, from 2 to 5 p.m. in Convocation Hall - Master Class in Piano with Katharina Wolpe. Visiting Artists Series. Open to the public at no charge.

The Department of Music
of
The University of Alberta
presents

MARSHA DOLINSKY

pianist

Wednesday, February 28, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Toccata	Roy Harris
Sonata in D major, Op. 28 ("Pastorale")	Beethoven
Allegro	
Andante	
Scherzo: Allegro vivace	
Rondo: Allegro, ma non troppo	
Scherzo in B minor, Op. 20	Chopin
Concerto in A major, K. 488	Mozart
Allegro	
Adagio	
Allegro assai	

Lorraine Robinson, second piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Dolinsky.

COMING EVENTS:

Tuesday and Wednesday, March 6 and 7, at 8:30 p.m. in Convocation Hall - The Department of Music is presenting Monteverdi's "The Coronation of Poppea." This will be the Canadian premiere of the Raymond Leppard realisation of this opera which he prepared for Glyndebourne and Sadler's Wells. Alfred Strombergs and Rowland Holt Wilson, both Department of Music staff members, are music director and stage director respectively. Sets and properties will be designed by Lee Livingstone, graduate student in the Department of Drama. The cast is comprised of students from the Department of Music's Voice/Opera Division, supported by the Opera Chorus prepared by Assistant Professor of Music, David Stocker, and the St. Cecilia Orchestra conducted by Professor Strombergs. Tickets are \$2 for adults; \$1 for students and children, and will be available from Room 348, Arts Building, and at the door.

Thursday and Friday, March 8 and 9, from 2 to 5 p.m. in Convocation Hall - Master Class in Piano with Katharina Wolpe. Visiting Artists Series. Open to the public at no charge.

Monday, March 12, at 8:30 p.m. in Convocation Hall - The University of Alberta Cello Ensemble under the direction of Claude Kenneson, Associate Professor of Music, with Elizabeth Stangeland, soprano, as guest artist. Admission is free.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
in cooperation with
THE DEPARTMENT OF DRAMA

presents

Monteverdi's

The
Coronation
of
Poppea

Tuesday and Wednesday,
March 6 and 7, 1973
8:30 p.m.
Convocation Hall, Arts Building

The Coronation of Poppea

an opera in two acts by Claudio Monteverdi
realised by Raymond Leppard

text by Giovanni Busenello
English translation by
Geoffrey Dunn and Humphrey Proctor-Gregg

First performed in Venice in 1642
Premiere of the Leppard realisation given July 29, 1962
by the Glyndebourne Festival Opera

Cast

(in order of appearance)

GODDESS FORTUNE	Betty Kolodziej
GODDESS VIRTUE	Gail Garrison
AMOR, the God of Love	Beverley Cohen
OTTONE, a former lover of Poppea	Franklyn Giffen
FIRST SOLDIER	Nigel Lemon
SECOND SOLDIER	George Cotton
POPPEA	Iris Fraser
NERO, Emperor of Rome	Lary Benson*
ARNALTA, Poppea's nurse	Andrea Mellis
OCTAVIA, Empress of Rome	Jacqueline Preuss
DRUSILLA, lady-in-waiting to Octavia	Frances Dietz
VALETTO, an attendant to Octavia	Nigel Lemon
SENECA, counsellor and tutor to Nero	James Roberts
PALLAS ATHENE, Goddess of Wisdom	Susan Goodwin
LIBERTO, captain of Nero's guard	George Cotton
LUCANO, a poet, friend of Nero and nephew of Seneca	Nigel Lemon
SERVANT TO POPPEA	Audrey Olsen
SERVANT TO NERO	Katheryne Perri

Chorus of slaves, senators, noble ladies, soldiers and
disciples of Seneca

*Appearing with permission of Actors' Equity

Prologue: In Heaven

Act I: Scene 1—Outside Poppea's house
Scene 2—Inside Poppea's house
Scene 3—In the Emperor's palace
Scene 4—Inside Poppea's house
Scene 5—Outside Poppea's house
Scene 6—In Seneca's garden

Act II: Scene 1—In the Emperor's palace
Scene 2—Inside Poppea's house
Scene 3—Outside Poppea's house
Scene 4—In the Emperor's palace

Rome, A.D. 62: The Gods are disputing between themselves which among them is the most powerful. Amor, the God of Love, maintains that his power alone can change the course of history. The opera sets out to demonstrate this statement.

There will be one 15-minute intermission between the two acts.

Tuesday night's performance marks the Canadian premiere of the Leppard realisation of this opera.

Production Staff

Music Director and Conductor	Alfred Strombergs
Stage Director	Rowland Holt Wilson
Designer (sets and properties)	Lee Livingstone
Lighting Designer	Simon Hargrave
Chorus Master	David Stocker
Stage Manager	Malcolm Kibblewhite
Deputy Stage Manager	Robert Hallam
Assistant Stage Manager	Barbara Prowse
Wardrobe Mistress	Vivienne McRoberts
Assistant Wardrobe Mistress	Betty Kolodziej
Master Electrician	Gie Roberts
Assistant Electrician	Clayton Anderson
Master of Properties	David Speers
Make-up	Barbara Spreng
Repetiteurs	Teresa Cotton, Sandra Erdman, Viola Braun-Fox

Opera Chorus

Sigrid Albert, Nancy Browne, Bonnie-Jean Dobek, Mary McDevitt, Phyllis Moore, Susan Prime, Rita Smyth, Judith Wiens.

Andre Boisvert, Jack Dowling, David Giffen, Jim Higgs, Randy Lecky, Dale McIntosh, Mel Otke, David Rushton, Frank Thede, John van Praag.

(See Inside)

Poppea: The Articulation of Conflict

by

Brian Harris

In 1637, the first public opera theater was opened in Venice. It was called the Teatro San Cassiano, and it was owned by the noble Venetian family, the Tron. The patricians of the city immediately began to compete with one another in the founding of theaters, which were built more because of the rivalry of the leading families than because of the Venetians' clamoring for more shows. Four theaters were in operation by 1641, and by the end of the century, there were sixteen, all owned by noble families who leased boxes in the theaters to the other nobles of Venice. This, in fact, was the principal method of seating in the theaters, which usually had a very small floor area, but many boxes arranged in tiers. For example, the Teatro SS. Giovanni e Paolo, where The Coronation of Poppea was first performed, had twenty-nine boxes in five tiers. Behind each box was a small salon where the quality could socialize and take refreshment in private. These boxes were usually leased for the entire season by the distinguished Venetian families and by the foreign embassies, making the opera houses a center of Venetian social and political activity.

When Monteverdi's Poppea was performed at the Teatro SS. Giovanni e Paolo in 1642, the composer was seventy-five years old, a fact that inevitably invites comparison with the feats of Giuseppe Verdi two centuries later. Although chronologically the work stands at the end of only the first fifty years of opera history, the coordination of that statistic with the artistic achievement of Monteverdi must be more than a matter of mere mathematics. One can with amazement compare Poppea with the earliest works of the Camerata composers around 1600. But perhaps more telling is the juxtaposition of Poppea with Monteverdi's own first opera, L'Orfeo, written for the Gonzaga court in Mantua in 1607. The most impressive conceptual change from L'Orfeo to Poppea is probably to be seen in the libretti and in Monteverdi's treatment of them. The earlier work utilizes the tragic mythological tale of Orpheus and Euridice, set in a pastoral environment with typically classical restraint in its presentation of individual personalities and emotional reactions. The libretto of Poppea, on the other hand, concerns a real event, most of the details of which are a matter of historical record. This fact seems to govern the direction of Francesco Busenello's libretto and Monteverdi's setting of it. The emphasis is appropriately placed on the emotionally-charged personal relationships of the emperor, Nero, and the other courtiers in the Rome of A.D. 62.

It is in this respect that Poppea might well be considered a "modern" opera, in that it places in opposition to one another human forces whose actions are motivated by passion, jealousy and political ambition. Impulsive and determined action mark the principal characters in this opera. And it is the articulation of these qualities that appears to be Monteverdi's main concern.

He brings to bear on this problem all the skill acquired in the preceding sixty years of musical composition. We find his use of the stile recitativo at its most expressive. The "excited style" which he claimed to have invented in 1624 is used to convey the affections of agitation and violence. Full-fledged madrigals are built into the continuous fabric of the work, the result of eight monumental books of madrigal composition. All these styles are exercised with masterful precision for the express purpose of portraying the individual human conflicts in which Nero, Poppea, Octavia, Ottone and Seneca are involved. Although the setting of the Roman court might naturally invite a treatment that focuses upon the pomp and spectacle, Monteverdi almost entirely eschews this aspect, preferring rather to concentrate upon the tension of the human relationships.

A further instance of this emphasis upon the dramatic tension is to be observed in Monteverdi's use of the orchestra in Poppea. Whereas in L'Orfeo he specified a large and varied group of instruments to accompany the pastoral events, in Poppea Monteverdi specifies only strings and continuo (with the probable addition of brass instruments for the coronation scene). Because the orchestra is used comparatively little, dramatic tension tends to be increased when suddenly the orchestra is added to the continuo accompaniment. A fine example of this occurs in the ritornello that opens scene 2 of Act 1. Poppea sings triumphantly of her place in Nero's affections, but she is allowed to sing only one line before the orchestra excitedly rushes in again. Not until the ritornello is completely repeated is the singer allowed to continue, a simple technique used masterfully to sum up Poppea's grasping and ambitious character.

One final touch by Monteverdi must not be left unmentioned. In his libretto, Busenello ended the opera with the splendid and majestic coronation scene. It is most telling of his approach to the work that Monteverdi chose not to let this scene be the final impression left on the minds of his audience. He appended an ecstatic love duet between the triumphant lovers, once more, and finally, directing our attention to the human element in his opera.

Historical Background

by

Rowland Holt Wilson

Nero was the last in the line of descendants of Julius Caesar who ruled the Roman Empire for a hundred years. Britannicus, the Emperor Claudius' son by Messalina, was in truth the rightful heir. However Agrippina, who was Nero's mother, persuaded Claudius to allow his own daughter Octavia to become betrothed to her son. This was a very important move. Not only was she the daughter of the Emperor but, as her name indicated, she was the grand-daughter of Augustus' sister Octavia by both lines of descent. After Claudius' death Agrippina with the help of Seneca was able to stage manage Nero's accession. Needless to say, Britannicus was soon murdered. In fact Nero, who came from a murderous family and was himself murderous, hated violence and only killed when frightened. Unfortunately he became frightened rather easily.

Unlike his predecessors Nero had no interest in military affairs. It was as an actor, singer, poet, charioteer and connoisseur of the arts that he really wanted to shine. In fact Nero, the ruler of the Western world, virtually became a stage professional. He is said to have had a rather thin and nasal voice but would spend hours each day doing vocal exercises while lying on his back with lead weights on his chest. He refused to address the Senate in person for fear of straining his voice and before performances took purges and emetics to ensure the purity of his system. He had a clique numbering 5000 whose cheering made certain that his appearance would be greeted with a proper degree of enthusiasm.

Seneca was one of the most extraordinary men of his own or any other epoch. At the time of his death he was about 65 years old, the most eminent literary figure of his time—public speaker, Stoic philosopher and essayist, tragic dramatist and writer of epigrams. He was immensely fashionable with the young who adored his rhetorical fireworks and the abrupt, restless, pointed mannerisms that made his style the embodiment of the Latin Silver Age.

Nero's sex life even by Roman standards of the day was alarmingly depraved and versatile, and his marriage to Octavia had been a complete failure. He treated her with the utmost contempt and there appeared no prospect of her having a child. When Nero fell in love with Poppea the frame-up of the presumably guiltless Octavia seems to have been inexpressibly sordid. In order to reconcile the Senate, the public and the army to the rejection of a woman of such tremendous birth it was necessary to smear her reputation thoroughly. She was sent into exile and a short time later Poppea arranged to have her murdered.

As for Poppea herself, Tacitus describes her in the following terms. "She had every asset except goodness. From her mother, the loveliest woman of her day, she inherited distinction and beauty. Her wealth too was equal to her birth. She was clever and pleasant to talk to. She seemed respectable. But her life was depraved. To her, married or bachelor bed-fellows were alike. She was indifferent to her reputation—yet insensible to men's love, and herself unloving. Advantage dictated the bestowal of her favours." She died three years after her marriage to Nero when in a fit of rage he kicked her in the stomach when she was pregnant.

The St. Cecilia Orchestra

VIOLIN I

Norbert Boehm,
concertmaster
Hong Youl Kim
Ann Pelletier
Denis Letourneau
Gisela Untergasser

DOUBLE BASS

James Young

OBOE

Hiromi Takahashi
Terry Hart

VIOLIN II

Mary Clarke
David Zweifel
Robert Hryciw
Allyn Chard

Continuo Group

HARPSICHORD

Sandra Erdman
Teresa Cotton

VIOLA I

Donna Watson
Susanne Zeindler
Barbara McLean

ORGAN

Carol Otto

VIOLA II

Marion Whitling
Elizabeth Morris
Max Superstein

GUITAR

Peter Higham

VIOLONCELLO

Joanne Ludbrook
Barbara Morris
Lise Manchester
Diana Nuttall

VIOLONCELLO

Lucinda Breed

HARP

Peggy Bradner

Acknowledgements

Performance rights by arrangement with Faber Music Limited
and Leeds Music (Canada)

Costumes by Mallabar Limited and Shirley Potter

Sets and properties constructed under the supervision of Derek
Goulder

Sets painted by Jan Eckrich

Organ courtesy of Yamaha Pianos Coyne Limited

Music stand lights supplied by the Students' Union, McNally
Composite High School and the Edmonton Public School
Board

The Edmonton Opera Association

The Alberta Ballet Company

The Citadel Theatre

The Department of Music wishes to express its appreciation
to Professor Thomas Peacocke, Professor Larry Kadlec, and
Mr. Simon Hargrave of the Department of Drama for their
advice and assistance with this production, and to Studio
Theatre for the loan of lighting equipment.

Department of Music
The University of Alberta

MASTER CLASS IN PIANO

conducted by
KATHARINA WOLPE

Sonata in A-flat major, Op. 110.....Beethoven

II Allegro molto
III Arioso and Fuga

Margreta Hansen

Sonata in B-flat major, K. 333.....Mozart

III Allegretto

Barbara Ellis

Sonatine (1905).....Ravel

Donna Schmidt

INTERMISSION

Faschingsschwank aus Wien, Op. 26.....Schumann

Karen MacNaughton

Intermezzo in A minor, Op. 76, No. 7.....Brahms

Intermezzo in E major, Op. 116, No. 6.....Brahms

Intermezzo in E minor, Op. 119, No. 2.....Brahms

Madeleine Wheeler

Sonata in F minor, Op. 57.....Beethoven

Laurence Pellizzari

Convocation Hall
Thursday, March 8, 1973
2:00 P. M.

Department of Music
The University of Alberta

MASTER CLASS IN PIANO

conducted by

KATHARINA WOLPE

Ballade in G minor, Op. 110, No. 3.....Brahms
Intermezzo in A major, Op. 118, No. 2.....Brahms
Intermezzo in C major, Op. 119, No. 3.....Brahms
Vernonica Weber

Sonata in E major, Op. 109.....Beethoven
III Andante molto cantabile, ed molto espressivo
Julie Quinn

Concerto in A major, K. 414.....Mozart
II Andante
Miyo Inouye

INTERMISSION

Variations and Fugue on a Theme by Handel.....Brahms
Sandra Hunt

Sonata in E-flat major, Op. 31, No. 3.....Beethoven
Patricia Estabrooks

Convocation Hall
Friday, March 9, 1973
2:00 P. M.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE UNIVERSITY OF ALBERTA CELLO ENSEMBLE

CLAUDE KENNESON, director
with
ELIZABETH STANGELAND, soprano
and
BRIAN HARRIS, harpsichordist

Monday, March 12, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

SONATA IN D MAJOR Georg Philipp Telemann

Lento
Allegro
Largo
Allegro

Joanne Ludbrook, cello
Brian Harris and Claude Kenneson, continuo

TWO CHORALES J. S. Bach

Was willst du dich, o meine Seele
O Haupt voll Blut und Wunden

HYMNE Charles Davidof

The Cello Ensemble

ARIA DI CHIESA Alessandro Stradella

SONGS AND SKETCHES Nicola Lefanu

Fanfare
Whispering Song
Czechoslovakian Love Song
Drone Song for a Computer
Canon
The World Turns on its Dark Side
Traffic
Fanfare

Lucinda Breed, Barbara Morris, Joanne Ludbrook, Diana Nuttall,
Frantisek Cikanek and Paul Domby, cellists
(First performance in North America)

INTERMISSION

The Historical Héloïse — A Commentary

Brian Harris

THE ABBESS SPEAKS Claude Kenneson

Elizabeth Stangeland, soprano

Claude Kenneson, Lucinda Breed, Barbara Morris and Joanne Ludbrook, cellists
(First performance)

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE UNIVERSITY OF ALBERTA
CELLO ENSEMBLE

CLAUDE KENNESON, director
with
ELIZABETH STANGELAND, soprano
and
BRIAN HARRIS, harpsichordist

Monday, March 12, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

SONATA IN D MAJOR Georg Philipp Telemann

Lento
Allegro
Largo
Allegro

Joanne Ludbrook, cello
Brian Harris and Claude Kenneson, continuo

TWO CHORALES J. S. Bach

Was willst du dich, o meine Seele
O Haupt voll Blut und Wunden

HYMNE Charles Davidof

The Cello Ensemble

ARIA DI CHIESA Alessandro Stradella

SONGS AND SKETCHES Nicola Lefanu

Fanfare
Whispering Song
Czechoslovakian Love Song
Drone Song for a Computer
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The World Turns on its Dark Side
Traffic
Fanfare

Lucinda Breed, Barbara Morris, Joanne Ludbrook, Diana Nuttall,
Frantisek Cikanek and Paul Domby, cellists
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INTERMISSION

The Historical Héloïse — A Commentary

Brian Harris

THE ABBESS SPEAKS Claude Kenneson

Elizabeth Stangeland, soprano

Claude Kenneson, Lucinda Breed, Barbara Morris and Joanne Ludbrook, cellists
(First performance)

The University of Alberta Cello Ensemble

CLAUDE KENNESON, director

Lucinda Breed
Frantisek Cikanek
Paul Dombay
Dawn Drews
Marnie Giesbrecht

Joanne Ludbrook
James Mahood
Lise Manchester
Barbara Morris
Diana Nuttall

THE ABBESS SPEAKS

The Abbess Speaks was composed in 1972 following a visit to the tomb of Héloïse and Abélard in the cemetery of Père-Lachaise in Paris. This work for soprano and cello quartet is dedicated to the Alberta musician and patroness of the arts, Flore Shaw of Berwyn.

The composer has paraphrased excerpts from the letters written to Abélard by Héloïse (1101-1164) during the period when she was the Abbess of the Paraclete. The spirit of her letters defines the ideas initiated by Abélard which embody the thought that Woman is capable of bold thinking and daring, passionate love. Abélard felt that "God in spirit gave himself to mankind in two precious gifts—reason and love."

The content of the letters of Héloïse has had an almost magical influence on man and has been felt from the time of Petrarch, the Humanists, and throughout the centuries to our own age. Héloïse was able to understand and express the violent conflict between her commitment to her strong faith and to her most profoundly moving passion for Abélard.

If happiness exists I know it is in the bonds of two who love each other with perfect liberty. Their hearts are full and leave no vacancy for any other passion. Perfect tranquility is theirs for they possess the contentment of love.

Among those who are wedded to God, I serve a Man! I am a slave to a human passion. I weep not for my sins, but for my lover. I am conquered by my inclination. My love troubles my mind and disorders my will.

The smallest song you shaped for me had a thousand beauties. Those tender expressions which bespoke your love for me will be sung in honour of others as long as there are lovers on this earth. Of all my joys there remains nothing but the painful remembrance that those times are past.

Nothing is forgotten by lovers, and I remember the time and place in which you first declared your love to me. Heaven commands me to renounce this fatal passion. Oh! my heart will never be able. Your words are engraven on my heart. My sighs betray me. Your name is always on my lips.

ABELARD!

The Department of Music
of
The University of Alberta

presents

JOHN RICHARD MICHIELIN

clarinetist

assisted by ELAINE DOBEK, pianist

and NANCY KOEHLER, violinist

Wednesday, March 14, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Concerto in A major, K. 622 Mozart
Allegro
Adagio
Rondo: Allegro

Suite for Violin, Clarinet and Piano (1936) Milhaud
Overture
Divertissement
Jeu
Introduction et Final

INTERMISSION

Sonata in E flat major, Op. 120, No. 2 Brahms
Allegro amabile
Appassionato, ma non troppo Allegro
Andante con moto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Michielin.

COMING EVENTS:

Friday, March 16, at 4:30 p.m. in Convocation Hall - Soprano Gail Garrison, third year Bachelor of Music student in the Department of Music, will give a recital. She will be assisted by pianist Judith Loewen and clarinetist Randall Bain. The program will include Schubert's "The Shepherd on the Rock." Admission is free.

Friday, March 16, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a program of works by Haydn and Canadian composers Jean Coulthard and Harry Somers. Admission is free.

Monday, March 19, at 8:30 p.m. in Convocation Hall - Pianist Veronica Weber, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Brahms, Barber, and the Mendelssohn Concerto in G minor, Op. 25, with Lorraine Robinson at the second piano. There is no admission charge.

The Department of Music
of
The University of Alberta

presents

GAIL GARRISON

soprano

assisted by JUDITH LOEWEN, pianist

and RANDALL BAIN, clarinetist

Friday, March 16, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

O Peace, Thou Fairest Child of Heaven
Let the Bright Seraphim ("Samson")

Thomas Arne
Handel

Der Hirt auf dem Felsen, Op. 129
(The Shepherd on the Rock)

Schubert

Batti, batti ("Don Giovanni")

Mozart

Chère Nuit
Romance

Alfred Bachelet
Claude Debussy

Un bel di vedremo ("Madama Butterfly")

Puccini

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Garrison.

COMING EVENTS:

Friday, March 16, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a program of works by Haydn and Canadian composers Jean Coulthard and Harry Somers. Admission is free.

Monday, March 19, at 8:30 p.m. in Convocation Hall - Pianist Veronica Weber, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Brahms, Barber, and the Mendelssohn Concerto in G minor, Op. 25, with Lorraine Robinson at the second piano. There is no admission charge.

Tuesday, March 20, at 8:30 p.m. in the Faculty Lounge, Room 14-14, Henry Marshall Tory Building - As part of its Visiting Artists Series, the Department of Music is sponsoring a lecture by Christine Mather, noted musicologist, teacher and performer from the University of Victoria. Titled "How the White King Learned to Play All String Instruments", the lecture is concerned with Print 33 of the Emperor Maximilian I's Weisskunig, and will be illustrated by many slides of 16th century woodcuts. Open to the public at no charge.

Wednesday, March 21, at 8:30 p.m. in Convocation Hall - Students from the Vocal Accompanying class of Alexandra Munn, Associate Professor of Music, will give a lieder recital. Admission is free.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

The University of Alberta String Quartet

THOMAS ROLSTON, violin
LAWRENCE FISHER, violin

MICHAEL BOWIE, viola
CLAUDE KENNESON, violoncello

Friday, March 16, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

QUARTET NO. 2, "A Threnody" Jean Coulthard

Poco mosso; Cantabile espressivo
Adagio
Lento passionata; Allegro con brio

QUARTET NO. 3 (1959) Harry Somers

Commissioned by the Vancouver Festival Society for the Hungarian String Quartet, the basic material is derived from Somers' chamber opera, "The Fool." The work is composed in one continuous movement of twenty-two minutes duration. Its premiere performance was given in 1959 by the Hungarian Quartet at the Vancouver International Festival.

INTERMISSION

QUARTET IN C MAJOR, OP. 54, NO. 2 F. J. Haydn

Vivace
Adagio
Menuetto: Allegretto
Finale: Adagio; Presto; Adagio

COMING EVENTS:

Monday, March 19, at 8:30 p.m. in Convocation Hall—Pianist Veronica Weber, fourth year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

Tuesday, March 20, at 4:30 p.m. in Convocation Hall—Sharyn Favreau, third year Bachelor of Music student in the Department of Music, will give a piano recital. No admission charge.

Wednesday, March 21, at 4:30 p.m. in Convocation Hall—Pianist Madeleine Wheeler, third year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

Wednesday, March 21, at 8:30 p.m. in Convocation Hall—Students from the Vocal Accompanying class of Alexandra Munn, Associate Professor of Music, will give a concert of works from the vocal repertoire. No admission charge.

The Department of Music
of
The University of Alberta

presents

VERONICA WEBER

pianist

Monday, March 19, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Ballade in G minor, Op. 118, No. 3	Brahms
Intermezzo in A major, Op. 118, No. 2	(1833-1897)
Intermezzo in C major, Op. 119, No. 3	
Sonata in G major, Op. 31, No. 1	Beethoven
Allegro vivace	(1770-1827)
Adagio grazioso	
Rondo: Allegretto	

INTERMISSION

Excursions, Op. 20	Barber
	(1910-)
Concerto in G minor, Op. 25	Mendelssohn
Molto allegro con fuoco	(1809-1847)
Andante	
Presto	

Lorraine Robinson, second piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Weber.

COMING EVENTS:

Tuesday, March 20, at 4:30 p.m. in Convocation Hall - Pianist Sharyn Favreau, third year Bachelor of Music student in the Department of Music, will give a recital which will include works by Schubert, Schumann, Ravel and Aram Khachaturian. She will be assisted by Shelley Hamilton, clarinetist. There is no admission charge.

Tuesday, March 20, at 8:30 p.m. in the Faculty Lounge, Room 14-14, Henry Marshall Tory Building - As part of its Visiting Artists Series, the Department of Music is sponsoring a lecture by Christine Mather, noted musicologist, teacher and performer from the University of Victoria. Titled "How the White King Learned to Play All String Instruments", the lecture is concerned with Print 33 of the Emperor Maximilian I's Weisskunig, and will be illustrated by many slides of 16th century woodcuts. Open to the public at no charge.

Wednesday, March 21, at 4:30 p.m. in Convocation Hall - Pianist Madeleine Wheeler, third year Bachelor of Music student in the Department of Music, will give a recital of works by Mozart, Beethoven and Brahms. She will be assisted by clarinetist Deborah Alpaugh and violist Neil Hughes. Admission is free.

The Department of Music
of
The University of Alberta
presents

SHARYN FAVREAU

pianist

assisted by SHELLEY HAMILTON, clarinetist

Tuesday, March 20, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

- | | |
|--|-----------------------|
| Sonata in A minor, Op. 42 | Franz Schubert |
| Moderato | |
| Andante, poco mosso | |
| Scherzo: Allegro vivace | |
| Rondo: Allegro vivace | |
|
Fantasiestücke, Op. 73, for Clarinet and Piano |
Robert Schumann |
| Zart und mit Ausdruck | |
| Lebhaft, leicht | |
| Rasch und mit Feuer | |
|
No. 1 from "Valse Nobles et Sentimentales" |
Maurice Ravel |
| Meditation on a Man of God (1970) | Marjorie Kisbey Hicks |
| Toccata | Aram Khachaturian |
-

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Favreau.

COMING EVENTS:

Tuesday, March 20, at 8:30 p.m. in the Faculty Lounge, Room 14-14, Henry Marshall Tory Building - As part of its Visiting Artists Series, the Department of Music is sponsoring a lecture by Christine Mather, noted musicologist, teacher and performer from the University of Victoria. Titled "How the White King Learned to Play All String Instruments", the lecture is concerned with Print 33 of the Emperor Maximilian I's Weisskunig, and will be illustrated by many slides of 16th century woodcuts. Open to the public at no charge.

Wednesday, March 21, at 4:30 p.m. in Convocation Hall - Pianist Madeleine Wheeler, third year Bachelor of Music student in the Department of Music, will give a recital of works by Mozart, Beethoven and Brahms. She will be assisted by clarinetist Deborah Alpaugh and violist Neil Hughes. Admission is free.

Wednesday, March 21, at 8:30 p.m. in Convocation Hall - Students from the Vocal Accompanying class of Alexandra Munn, Associate Professor of Music, will give a lieder recital. Admission is free.

Saturday, March 24, at 8:30 p.m. in Convocation Hall - The University of Alberta Concert Choir conducted by David Stocker, Assistant Professor of Music, will give a program of varied choral music from all periods. Admission is free.

The Department of Music
of
The University of Alberta
presents

MADELEINE WHEELER

pianist

assisted by DEBORAH ALPAUGH, clarinetist

and NEIL HUGHES, violist

Wednesday, March 21, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

- | | |
|---|---------------|
| Three Intermezzi | Brahms |
| Op. 76, No. 7, in A minor | |
| Op. 116, No. 6, in E major | |
| Op. 119, No. 2, in E minor | |
|
Trio in E flat major, K. 498, for Clarinet, Viola and Piano |
Mozart |
| Andante | |
| Menuetto and Trio | |
| Allegretto | |
|
Sonata in D major, Op. 28 ("Pastorale") |
Beethoven |
| Allegro | |
| Andante | |
| Scherzo: Allegro vivace | |
| Rondo: Allegro ma non troppo | |

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Wheeler.

COMING EVENTS:

Wednesday, March 21, at 8:30 p.m. in Convocation Hall - Students from the Vocal Accompanying class of Alexandra Munn, Associate Professor of Music, will give a lieder recital. Admission is free.

Saturday, March 24, at 8:30 p.m. in Convocation Hall - The University of Alberta Concert Choir conducted by David Stocker, Assistant Professor of Music, will give a program of varied choral music from all periods. Admission is free.

Sunday, March 25, at 3:30 p.m. in the Students' Union Building Theatre - The University of Alberta Concert Band conducted by John Iltis, Associate Professor of Music, will give a program. Chris Morrison will appear as soloist in a performance of Clifton Williams' Dramatic Essay for Trumpet and Band. Tickets (Adults, \$1.50; Children, \$1.00) are available from Band members and at the door.

Sunday, March 25, at 8:30 p.m. in Convocation Hall - Pianist John Hendrickson will give a program of works by Beethoven, Chopin, Albeniz, Ravel and Bartok. Admission is free.

The Department of Music
of
The University of Alberta

presents a

LIEDER RECITAL

Wednesday, March 21, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Du bist wie eine Blume, Op. 25, No. 4
Auftrage, Op. 77, No. 5
Schöne Wiege, Op. 24, No. 5
Marienwürmchen, Op. 79, No. 14

Schumann
(1810-1856)

Nun wandre, Maria (Spanish Lyrics)
Ich hab' in Penna (Italian Lyrics)
Frances Dietz, soprano
Sharon Goller, pianist

Wolf
(1860-1903)

Allerseelen, Op. 10, No. 8
Schlagende Herzen, Op. 29, No. 2

R. Strauss
(1864-1949)

Vier Ernste Gesänge, Op. 121
(Four Serious Songs)

Brahms
(1833-1897)

One thing befalleth beasts and the sons of men (Ecclesiastes III: 19-22)
I turned 'round and looked at all who suffered wrongs (Ecclesiastes IV: 1-3)
Oh death, oh death, how bitter are you! (Ecclesiasticus XLI)
Though I speak with the tongues of men and of angels (Corinthians XIII: 1-3,
12-13)

Audrey Olsen, mezzo-soprano
Mary-Lou Krywolt, pianist

INTERMISSION

Gebet (Mörike)
Nacht, Op. 10, No. 3
Zigeunerlieder, Op. 103

Wolf
R. Strauss
Brahms

Allegro agitato
Allegro molto
Allegretto
Vivace grazioso
Allegro giocoso
Vivace grazioso
Andantino grazioso
Allegro

Beverley Cohen, soprano
Sharon Goller, pianist

From "Dichterliebe", Op. 48 (poems by Heinrich Heine)
Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht

Schumann

Zueignung, Op. 10, No. 1
Der Rattenfänger (Goethe)

R. Strauss
Wolf

Franklyn Giffen, baritone
Mary-Lou Krywolt, pianist

COMING EVENTS:

Saturday, March 24, at 8:30 p.m. in Convocation Hall - The University of Alberta Concert Choir conducted by David Stocker, Assistant Professor of Music, will give a program of varied choral music from all periods. Admission is free.

Sunday, March 25, at 3:30 p.m. in the Students' Union Building Theatre - The University of Alberta Concert Band conducted by John Iltis, Associate Professor of Music, will give a program. Chris Morrison will appear as soloist in a performance of Clifton Williams' Dramatic Essay for Trumpet and Band. Tickets (Adults, \$1.50; Children, \$1.00) are available from Band members and at the door.

Sunday, March 25, at 8:30 p.m. in Convocation Hall - Pianist John Hendrickson will give a program of works by Beethoven, Chopin, Albeniz, Ravel and Bartok. Admission is free.

The Department of Music
University of Alberta

presents

A CONCERTO WORKSHOP

with

Selected Students of the Department of Music
and
The St. Cecilia Orchestra

Piano Concerto No. 2 in B-flat, Op. 19.....L. van Beethoven
Allegro con brio

Judith Loewen, piano
Michael Bowie, conductor

Cello Concerto No. 1 in A minor, Op. 33.....C. Saint-Saens
Allegro non troppo

Lucinda Breed, cello
Claude Kenneson, conductor

Piano Concerto No. 3 in C, Op. 26.....S. Prokofieff
Andantino (Theme and Variations)

Greta Hansen, piano
Michael Bowie, conductor

INTERMISSION

Clarinet Concerto in A Major, K. 622.....W. A. Mozart
Allegro

Richard Michielin, clarinet
Michael Bowie, conductor

Aria: "Piangerò la Sorte Mia" from Julius Caesar
.....G. F. Handel

Jacqueline Preuss, soprano
Michael Bowie, conductor

Piano Concerto No. 1 in G minor, Op. 25.....F. Mendelssohn
Molto Allegro con fuoco

Veronica Weber, piano
Michael Bowie, conductor

The Department of Music
University of Alberta

presents

A CONCERTO WORKSHOP

with

Selected Students of the Department of Music
and

The St. Cecilia Orchestra

Concerto in C Major for Two Pianos.....J. S. Bach
Allegro

Sharyn Favreau, piano
Cheryl Cooney, piano
Helmut Brauss, conductor

Violin Concerto in D Major, Op. 61.....L. van Beethoven
Allegro ma non troppo

Norbert Boeism, violin
Thomas Rolston, conductor

Excerpts from "Serenade for Tenor, Horn and Strings," Op. 31
....Benjamin Britten

Nigel Lemon, tenor
David Hoyt, horn
Alfred Strombergs, conductor

INTERMISSION

Piano Concerto No. 2 in B-flat, Op. 19.....L. van Beethoven
Adagio

Sandra Hunt, piano
Michael Bowie, conductor

Oboe Concerto in C Major.....F. J. Haydn
Allegro spiritoso

Hiromi Takahashi, oboe
Michael Bowie, conductor

Piano Concerto in C minor, K. 491.....W. A. Mozart
Allegro

Bileen Keown, piano
Michael Bowie, conductor

23 March 1973 at 7:00 PM in Convocation Hall



THE DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

CONCERT BAND

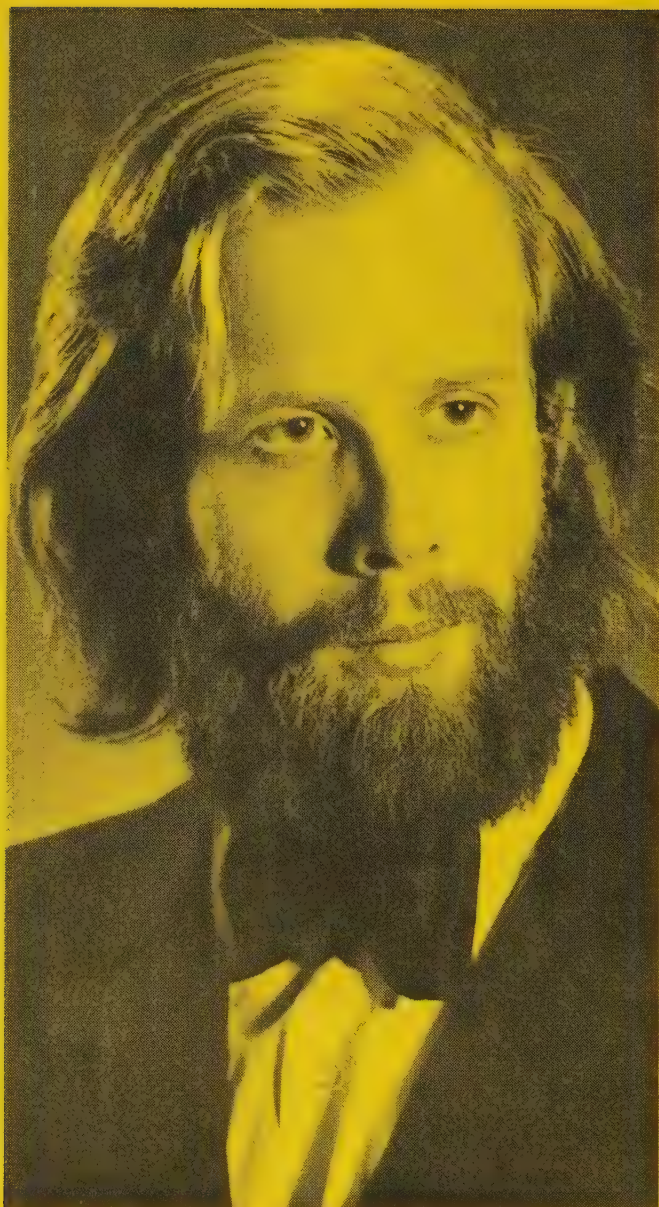
John Iltis, conductor

with student soloist
Christopher Morrison
trumpet



Sunday, March 25, 1973
3:30 p.m.

Students' Union Theatre
The University of Alberta



Chris Morrison began serious study of the trumpet at the age of 17, when he came to Edmonton from Yellowknife. He entered the music department performance program the following year, taking from Dr. John Iltis. Since then he has been involved in many musical organizations, playing or having played principal trumpet in the University Symphony, U. of A. St. Cecilia Orchestra, U. of A. Symphonic Wind Ensemble, U. of A. Concert Band and a number of chamber groups. He also played principal with the Edmonton Youth Orchestra during their tour of Europe last summer, and does part-time playing for the Edmonton Symphony. This summer Chris will participate in the National Youth Orchestra of Canada.

ABOUT THE BANDS

The university bands function under the joint sponsorship of the University Department of Music Wind Instrument Division and the University Athletic Board.

Over 130 students from various walks of campus life participate in

the various organizations and small ensembles open to them. The 80 piece Concert Band is an all campus group which rehearses one night per week and performs two university sponsored concerts each year with selected guest appearances in schools and communities in and around Edmonton. Membership is open to all musicians from the campus community able to cope with the music. Last year the Concert Band toured the Grande Prairie area under the joint sponsorship of the Cultural Development Branch of the Alberta Government and the university. The repertoire of Concert Band encompasses a wide range of music from traditional marches and light semi-classical literature to more serious original works and transcriptions of the classics.

The Symphonic Wind Ensemble is a smaller group of 40-42 musicians with one person assigned to each part in most instances. Its membership is open by audition only and is composed primarily of students majoring in the Bachelor of Music program at the university. The repertoire of Wind Ensemble includes some of the most difficult literature written for bands today. The Wind Ensemble presents 4 public concerts on campus each year plus a spring tour. Many of its personnel are also members of the Music Department's St. Cecilia Symphony Orchestra. The final appearance of Wind Ensemble will be at 8:30 p.m., Tuesday, March 27 in Convocation Hall.

PROGRAM

O CANADA

THE SHIELD OF FREEDOM MARCH Mark Azzolina
arranged by Howard Cable

MARCHE SLAVE Peter Tschaikowsky
arranged by L. P. Laurendeau

"YE BANKS AND BRAES O' BONNIE DOON" Percy Grainger

DRAMATIC ESSAY FOR SOLO TRUMPET AND BAND
Clifton Williams
Christopher Morrison — Trumpet

SLAVONIC FOLK SUITE Alfred Reed
1. Children's Carol
2. Cathedral Chorus

INTERMISSION

JOYANT NARRATIVE W. Francis McBeth

SCENES FROM THE SIERRAS David Bennett

WESTERN DANCE Clare Grundman

STATE FAIR SELECTIONS Rodgers and Hammerstein
arranged by Howard Cable

U. of A. CONCERT BAND 1972 - 73

John Iltis, conductor

FLUTES

Janet Low
Jane Gibson
Pamela Matheson
Joanne Busch
Rebecca Wukasch
Helen Allison
Demetro Hrudy
Patrick Zowtuck

OBOES

Wilda Neal
Lorrie Puil

BASSOON

David Knight
Allen MacInnis

Bb CLARINETS

Lillian Dean
Gerry Buccini
Rick Michielin
Janet Andrews
Wendell Samoil
Anne Davey
Joy Storey
Jan McNeil
Lynn Gresham
Sally Anne Mohr
Linda Axani
Elizabeth Duncan
Gail Wagner

BASS CLARINETS

Bruce Sibbald
Ernest Hughes

Eb CONTRA-ALTO CLARINET

Johnnie Johnston

ALTO SAXOPHONES

Gail Larsen
Wayne Feschuk
Gordon Sharek
Vernon Roth
Anita Neal

TENOR SAXOPHONE

Dale Woods

BARITONE SAXOPHONE

Lori Giesbrecht

CORNETS

Jack Gordon
Tom Smyth
Ed Pederson
Brian Asselstine
Cameron Willis
Greg Rutherford
Steve Holmes
Herbert Radke

TRUMPETS

Gary Nikolai
Martha Clee
Dorothy Jeffery

FRENCH HORNS

Lewis McFarlane I
Gerry Onciul II
Linda Unverricht III
Garth Archer III
Gordon Weir IV
Susan Holder

TROMBONES

Lynn Danforth
Peter Holt
John Chittick
David Stamp
Grant Watterworth
Ronald Pylypa

EUPHONIUM

JoAnne Colleaux
Gerard Cavanaugh
Joan Strain

TUBAS

Henry Vant Erve
Blair Sibbald
Tom Spila
Alan Murray

PERCUSSION

Marianne Carefoote
Marc Busch
David Berezan
Susan Carter
Margaret Anne Russell

BAND EXECUTIVE

Pres. Lewis MacFarlane
Manager — Lynn Danforth
Secretary-Treas. — Anita Neal
Social Convenors —
Pam Matheson
David Knight

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
JOHN HENDRICKSON
pianist

Sunday, March 25, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

TRIANA (from "Iberia") Albeniz
(1860-1909)

ETUDES Chopin
(1810-1849)
Op. 10, No. 1, in C major
Op. 10, No. 6, in E flat minor
Op. 25, No. 10, in B minor

SONATA IN A MAJOR, OP. 101 Beethoven
(1770-1827)
Etwas lebhaft, und mit der innigsten Empfindung
Lebhaft. Marschmässig
Langsam und sehnsuchtsvoll; Zeitmass des ersten Stückes
Geschwind, doch nicht zu sehr, und mit Entschlossenheit

I N T E R M I S S I O N

SCARBO (from "Gaspard de la Nuit") Ravel
(1875-1937)

SONATE (1926) Bartók
(March 25, 1881-1945)
Allegro moderato
Sostenuto e pesante
Allegro molto

COMING EVENTS:

Monday, March 26, at 8:30 p.m. in Convocation Hall — The Department of Music will hold its annual Student Composers' Forum. Under the direction of Malcolm Forsyth, Associate Professor of Music, the program will include works by students from the composition classes of Dr. Forsyth, Dr. Manos Sasonkin, and Mr. Wesley Berg. Admission is free.

Tuesday, March 27, at 8:30 p.m. in Convocation Hall — The Symphonic Wind Ensemble of the Department of Music conducted by John Iltis, Associate Professor of Music, will give a concert. The program includes Gordon Jacob's Music for a Festival for brass choir and wind ensemble. Admission is free.

Thursday, March 29, at 8:30 p.m. in Convocation Hall — Pianist Sandra Hunt, fourth year Bachelor of Music student in the Department of Music, will give a recital. The program includes works by Haydn, Schubert and Brahms. Admission is free.

Friday, March 30, at 8:30 p.m. in Convocation Hall — Pianist Patricia Estabrooks, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Chopin, Brahms and Canadian composers Violet Archer, Jean Coulthard and Jean Papineau-Couture. Admission is free.

SCARBO

*He looked under the bed, in the fireplace,
in the chest--no-one. He could not under-
stand where it had gotten in, or where it
had escaped.*

Hoffman--Contes Nocturnes

Oh! How many times I have heard and seen him, Scarbo, when at midnight the moon shines in the sky like a silver coin on a blue banner sprinkled with bees of gold!

How many times I have heard his laugh ringing in the shadow of my alcove, and the grate of his fingernail on the silk curtains of my bed!

How many times I have seen him descend from the ceiling, pirouette on one foot, and revolve around the room like a spindle fallen from the distaff of a sorceress!

Did I think him then vanished? The dwarf was growing between the moon and I like the belfry of a Gothic cathedral, a small bell of gold swinging from its pointed cap!

But soon his body turned blue, transparent like the wax of a candle, his face grew pale like the wax of a guttering candle--and suddenly he faded.

Aloysius Bertrand

(Translated by Leslie Mackett, 1973)

The Department of Music
of
The University of Alberta
presents its annual
STUDENT COMPOSERS' FORUM

under the direction of Malcolm Forsyth, Associate Professor of Music

Monday, March 26, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Presenting students from the composition classes of Dr. Manus Sasonkin (Music 560),
Dr. Forsyth (Music 460 and Music 360) and Mr. Wesley Berg (Music 260).

Fanfare I Wayne Feschuk (Music 360)
Wendy Grasdal and Tom Smyth, trumpets
Peter Holt and Chris Taylor, trombones
Michael May, timpani

Sequence for Viola and Piano Arturo Domingo (Music 460)
Susanne Zeindler, viola; the composer at the piano

"My Papa's Waltz" - song (poem by Theodore Roethke) Paul Domby (Music 360)
Betty Kolodziej, soprano; Ronald Proctor, piano

Duo for Violin and Cello Tom Smyth (Music 360)
Alla scherzando
Andante tranquillo
Alla marcia
Allyn Chard and Denis Letourneau, violin; Barbara Morris, cello

Fanfare II Wayne Feschuk

Two Hungarian Folksongs for string quartet Paul Domby
Hey Fisherman
I Left My Native Land
David Zweifel and Denis Letourneau, violins
Susanne Zeindler, viola; Lucinda Breed, cello

"Snow" - song (poem by Louis Macneice) Wayne Feschuk
Barbara Prowse, mezzo-soprano; the composer at the piano

Duet for Flute and Guitar Ronald Hannah (Music 560)
Barry Eliason, flute; Peter Higham, guitar

Duo for Violin and Cello Paul Domby
Andante affettuoso
Moderato, quasi scherzando
Alla Balkanese
Robert Hryciw, violin; Joanne Ludbrook, cello

String Quartet Blyth Nuttall (Music 560)
Allegro moderato
Adagio
David Zweifel and Denis Letourneau, violins
Susanne Zeindler, viola; Lucinda Breed, cello

INTERMISSION

Fanfare III Wayne Feschuk

"Once by the Pacific" - choral song (poem by Robert Frost) Tom Smyth
Members of the Concert Choir, conducted by the composer

From C to C	(Kirsti Halinen
Folk Song	(Kenneth Stromberg
Valsette	(Fred Crory
Children's Dance	(Dan Zowtuk
The Spanish Armada	(Allan Bell
A Memory	(Tom Spila

Elaine Dobek, piano

Two Preludes for guitar solo Arturo Domingo
Carl Lotsberg, guitar

Duet for Viola and Cello Ronald Hannah
Allan Teeple, viola; Lucinda Breed, cello

Two Epigrams for String Quartet Arturo Domingo
Ann Pelletier and Robert Hryciw, violins
Barbara McLean, viola; Lucinda Breed, cello

Trio for Brass (in three movements) Howard Janzen (Music 560)
John Ellis, French horn
Bill Dimmer, trumpet
Chris Taylor, trombone

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE SYMPHONIC WIND ENSEMBLE

JOHN ILTIS, conductor

Tuesday, March 27, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

SCENES FROM THE LOUVRE Norman Dello Joio
(based on ancient airs)

The Portals
Children's Gallery
The Kings of France
The Nativity Paintings
Finale

TRITTICO Vaclav Nelhybel

Allegro maestoso
Adagio
Allegro marcato

INTERMISSION

MUSIC FOR A FESTIVAL Gordon Jacob
(for military band with interludes for trumpets and trombones)

Intrada—brass
Overture—band
Round of Seven Parts—brass
Air—band
Interlude—brass
March—band
Saraband—brass
Scherzo—band
Madrigal—brass
Minuet and Trio—band
Finale—brass and band

COMING EVENTS:

Wednesday, March 28, at 8:30 p.m. in Convocation Hall—Pianist Margreta Hansen, fourth year Bachelor of Music student in the Department of Music, will give a program of works by Beethoven, Liszt, Ravel and the last two movements of the Third Prokofieff Concerto, with John Hendrickson at the second piano. There is no admission charge.

Thursday, March 29, at 8:30 p.m. in Convocation Hall—Pianist Sandra Hunt, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Haydn, Schubert and Brahms. Admission is free.

Friday, March 30, at 8:30 p.m. in Convocation Hall—Pianist Patricia Estabrooks, fourth year Bachelor of Music student in the Department of Music, will give a recital. The program will include works by Beethoven, Chopin, Brahms and Canadian composers Violet Archer, Jean Coulthard and Jean Papineau-Couture. Admission is free.

THE SYMPHONIC WIND ENSEMBLE

JOHN ILTIS, conductor

PICCOLO

Marianne Carefoot

FLUTE

Barry Eliason
John Vallentgoed
Alan Clarke

OBOE

Hiromi Takahashi
Robert Everett

E FLAT CLARINET

Richard Cook

B FLAT CLARINET

Randall Bain
Deborah Alpaugh
Shelley Hamilton
Richard Michielin
JoEllen Harris
Reiner Piehl

BASS CLARINET

Ron Hannah

BASSOON

Walter Dean

ALTO SAXOPHONE

Norman Miller
Laurelie Nattress

TENOR SAXOPHONE

Gail Larsen

BARITONE SAXOPHONE

Kim Gregory

FRENCH HORN

David Hoyt
Leonard Stubel
Lawrence Reese
Sheila Macdonald

CORNET

Christopher Morrison
Daniel Otteson
Thomas Dust

TRUMPET

Rick Tait
Edward Pederson
Allan Dahl

TROMBONE

Bill Gilday
Blyth Nuttall
John Taylor

EUPHONIUM

Bruce Johnson
Joanne Colleaux

TUBA

Henry Vant Erve
Wayne Karlen

PERCUSSION

Brian Johnson
Michael May
Wendy Grasdahl
Ronald Krywolt
John McCormick

The Department of Music
of
The University of Alberta
presents

MARGRETA HANSEN

pianist

Wednesday, March 28, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Funérailles (No. 7 from "Harmonies poétiques et religieuses) Liszt

Sonata in A flat major, Op. 110 Beethoven
Moderato cantabile molto espressivo
Allegro molto
Adagio, ma non troppo
Fuga: Allegro, ma non troppo

INTERMISSION

Sonatine Ravel
Modéré
Menuet
Animé

Concerto No. 3 in C major, Op. 26 Prokofieff
2. Tema e Variazione
3. Allegro, ma non troppo
John Hendrickson, second piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Hansen.

COMING EVENTS:

Thursday, March 29, at 8:30 p.m. in Convocation Hall - Pianist Sandra Hunt, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Haydn, Schubert and Brahms. Admission is free.

Friday, March 30, at 8:30 p.m. in Convocation Hall - Pianist Patricia Estabrooks, fourth year Bachelor of Music student in the Department of Music, will give a recital. The program will include works by Beethoven, Chopin, Brahms and Canadian composers Violet Archer, Jean Coulthard and Jean Papineau-Couture. Admission is free.

Sunday, April 1, at 8:00 p.m. in Convocation Hall - French hornist David Hoyt and pianist Howard Janzen will give a program of works by Cherubini, Schubert, Brahms and Hindemith, assisted by Jacqueline Preuss, soprano, and David Zweifel, violinist. There is no admission charge.

Tuesday, April 3, at 8:30 p.m. in Convocation Hall - Pianist Karen McNaughton, fourth year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

The Department of Music
of
The University of Alberta

presents
SANDRA HUNT
pianist

Thursday, March 29, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

- | | |
|--------------------------------|--------------|
| Sonata in E flat major | Haydn |
| Allegro moderato | |
| Adagio | |
| Finale: Presto | |
|
Sonata in A minor, Op. 143 |
Schubert |
| Allegro giusto | |
| Andante | |
| Allegro vivace | |

INTERMISSION

- | | |
|---|--------|
| Variations and Fugue on a Theme by Handel, Op. 24 | Brahms |
|---|--------|
-

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Hunt.

COMING EVENTS:

Friday, March 30, at 8:30 p.m. in Convocation Hall - Pianist Patricia Estabrooks, fourth year Bachelor of Music student in the Department of Music, will give a recital. The program will include works by Beethoven, Chopin, Brahms and Canadian composers Violet Archer, Jean Coulthard and Jean Papineau-Couture. Admission is free.

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Tuesday, April 3, at 8:30 p.m. in Convocation Hall - Pianist Karen McNaughton, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Mozart, Schumann and Frank Martin. Admission is free.

Friday, April 6, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a program of works by Dvorak and Elizabeth Maconchy. Admission is free.

Saturday, April 7, at 8:30 p.m. in Convocation Hall - Pianist Laurence Pellizzari, second year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

The Department of Music
of
The University of Alberta
presents

PATRICIA ESTABROOKS

pianist

Friday, March 30, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

White Caps (Rondo from "Sonatina for Piano", 1955)
Deux Valses (1943-44)
Rondo (1964)

Jean Coulthard
Jean Papineau-Couture
Violet Archer

Sonata in E flat major, Op. 31, No. 3
Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Beethoven

INTERMISSION

Phantasien, Op. 116
No. 2 - Intermezzo in A minor
No. 3 - Capriccio in G minor
No. 4 - Intermezzo in E major
No. 7 - Capriccio in D minor

Brahms

Ballade in F major, Op. 38

Chopin

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Estabrooks.

COMING EVENTS:

Sunday, April 1, at 8:00 p.m. in Convocation Hall - French hornist David Hoyt and pianist Howard Janzen will give a program of works by Cherubini, Schubert, Brahms and Hindemith, assisted by Jacqueline Preuss, soprano, and David Zweifel, violinist. There is no admission charge.

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Saturday, April 7, at 8:30 p.m. in Convocation Hall - Pianist Laurence Pellizzari, second year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

The Department of Music
of
The University of Alberta
presents

DAVID HOYT
French hornist

and
HOWARD JANZEN

pianist

assisted by JACQUELINE PREUSS, soprano

and DAVID ZWEIFEL, violinist

Sunday, April 1, 1973, at 8:00 p.m.
Convocation Hall, Arts Building

Sonata No. 2 in F major	Luigi Cherubini
Largo	
Allegro moderato	

Sonate (1939)	Paul Hindemith
Mässig bewegt	
Ruhig bewegt	
Lebhaft	

Auf dem Strom, Op. 119, for Horn, Soprano and Piano	Franz Schubert
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INTERMISSION

Trio in E flat major, Op. 40, for Horn, Violin and Piano	Johannes Brahms
Andante	
Scherzo: Allegro	
Adagio mesto	
Finale: Allegro con brio	

COMING EVENTS:

Tuesday, April 3, at 8:30 p.m. in Convocation Hall - Pianist Karen McNaughton, fourth year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Mozart, Schumann and Frank Martin. Admission is free.

Friday, April 6, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a program of works by Dvorak and Elizabeth Maconchy. Admission is free.

Saturday, April 7, at 8:30 p.m. in Convocation Hall - Pianist Laurence Pellizzari, second year Bachelor of Music student in the Department of Music, will give a recital. Admission is free.

The Department of Music
of
The University of Alberta
presents

KAREN McNAUGHTON

pianist

Tuesday, April 3, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Toccatà in F sharp minor

J. S. Bach

Sonata in C minor, K. 457

Mozart

Allegro

Adagio

Allegro assai

INTERMISSION

No.'s 1, 3 and 2 from "Eight Préludes", 1948

Frank Martin

Faschingsschwank aus Wien, Op. 26

Schumann

Allegro

Romance

Scherzo

Intermezzo

Finale

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss McNaughton.

COMING EVENTS:

Friday, April 6, at 8:30 p.m. in Convocation Hall - The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello) will give a program of works by Dvorak and Elizabeth Maconchy. Admission is free.

Saturday, April 7, at 8:30 p.m. in Convocation Hall - Pianist Laurence Pellizzari, second year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Schubert, Chopin, Liszt, Debussy, Scriabin and Bartok. Admission is free.

Monday, April 9, at 4:30 p.m. in Convocation Hall - Violinist Denis Letourneau, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bruch and Rachmaninoff. He will be assisted by Kathleen Letourneau and Miyo Inouye, pianists, and Colleen Letourneau, soprano. Admission is free.

Tuesday, April 10, at 12 noon in Convocation Hall - Department of Music students will present a program of Music for Viola, including works by Bach, Fauré, Hindemith and Arturo Domingo. Admission is free.

Tuesday, April 10, at 4:30 p.m. in Convocation Hall - Violinist Norbert Boehm, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bloch and John Weinzwieg. He will be assisted by Judith Loewen and Elaine Dobek, pianists. Admission is free.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

The University of Alberta String Quartet

THOMAS ROLSTON, violin
LAWRENCE FISHER, violin

MICHAEL BOWIE, viola
CLAUDE KENNESON, violoncello

Friday, April 6, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

QUARTET NO. 10 Elizabeth Maconchy

This work was written in 1971 for the University of Alberta String Quartet and received its first performance in England at the Cheltenham Festival. The Quartet is in one movement of about fourteen minutes duration, within which a number of contrasting sections are woven into a whole. It is framed by a recurrent Lento passage of repeated chords, with at the opening the brief motif in the viola which dominates the whole quartet. In the course of the movement three contrasted quick sections (deriving in different ways from the motif) are punctuated by slower passages.

The tension grows as ideas are combined, and a climax is reached with a restatement of the opening material, extended and transformed by what has gone before. The work ends quietly. It will be performed twice this evening.

QUARTET NO. 3 IN E FLAT MAJOR, OP. 51 Anton Dvorak

Allegro ma non troppo
Dumka: Andante con moto
Romanze: Andante con moto
Finale: Allegro assai

COMING EVENTS:

Saturday, April 7, at 8:30 p.m. in Convocation Hall—Pianist Laurence Pellizzari, second year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Schubert, Chopin, Liszt, Debussy, Scriabin and Bartok. Admission is free.

Monday, April 9, at 4:30 p.m. in Convocation Hall—Violinist Denis Letourneau, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bruch and Rachmaninoff. He will be assisted by Kathleen Letourneau and Miyo Inouye, pianists, and Colleen Letourneau, soprano. Admission is free.

Tuesday, April 10, at 12 noon in Convocation Hall—Department of Music students will present a program of Music for Viola, including works by Bach, Fauré, Hindemith and Arturo Domingo. Admission is free.

Tuesday, April 10, at 4:30 p.m. in Convocation Hall—Violinist Norbert Boehm, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bloch and John Weinzweig. He will be assisted by Judith Loewen and Elaine Dobek, pianists. Admission is free.

Wednesday, April 11, at 12 noon in Convocation Hall—Violist Allan Teeple, graduate student in the Department of Music, will give a recital of works by Bach, Brahms and Hindemith. Admission is free.

The Department of Music
of
The University of Alberta
presents

LAURENCE PELLIZZARI

pianist

Saturday, April 7, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

- | | |
|--|-----------|
| Sonata in A minor, Op. 164
Allegro, ma non troppo
Allegretto quasi andantino
Allegro vivace | Schubert |
| Sonata in F minor, Op. 57 ("Appassionata")
Allegro assai
Andante con moto
Allegro ma non troppo | Beethoven |

INTERMISSION

- | | |
|--|----------|
| Fantaisie in F minor, Op. 49 | Chopin |
| La Soirée dans Grenade (Estampes) | Debussy |
| Hommage à Rameau (Images, Book I) | Debussy |
| Au bord d'une source (Années de Pèlerinage) | Liszt |
| Etudes, Op. 8
No. 10 in D flat major
No. 12 in D sharp minor | Scriabin |
-

COMING EVENTS:

Monday, April 9, at 4:30 p.m. in Convocation Hall - Violinist Denis Letourneau, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bruch and Rachmaninoff. He will be assisted by Kathleen Letourneau and Miyo Inouye, pianists, and Colleen Letourneau, soprano. Admission is free.

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Wednesday, April 11, at 12 noon in Convocation Hall - Violist Allan Teeple, graduate student in the Department of Music, will give a recital of works by Bach, Brahms and Hindemith. Admission is free.

Wednesday, April 11, at 4:30 p.m. in Convocation Hall - Pianist James Mahood, second year Bachelor of Music student in the Department of Music, will give a recital. Included on the program will be the Mozart Concerto in G major, K. 453, with Lorraine Robinson at the second piano. Admission is free.

The Department of Music
of
The University of Alberta
presents

DENIS LETOURNEAU

violinist

assisted by MIYO INOUE and KATHLEEN LETOURNEAU, pianists

and COLLEEN LETOURNEAU, soprano

Monday, April 9, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Sonata in D major, Op. 12, No. 1 Beethoven
Allegro con brio
Tema con Variazioni
Rondo: Allegro

Concerto in G minor, Op. 26 Max Bruch
1. Prelude
2. Adagio

Oh, Cease Thy Singing, Maiden Fair, Op. 4, No. 4 Rachmaninoff
(violin obbligato by Fritz Kreisler)
Colleen Letourneau, soprano; Kathleen Letourneau, pianist

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Letourneau.

COMING EVENTS:

Tuesday, April 10, at 12 noon in Convocation Hall - Department of Music students will present a program of Music for Viola, including works by Bach, Fauré, Hindemith and Arturo Domingo. Admission is free.

Tuesday, April 10, at 4:30 p.m. in Convocation Hall - Violinist Norbert Boehm, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bloch and John Weinzweig. He will be assisted by Judith Loewen and Elaine Dobek, pianists. Admission is free.

Wednesday, April 11, at 12 noon in Convocation Hall - Violist Allan Teeple, graduate student in the Department of Music, will give a recital of works by Bach, Brahms and Hindemith. Admission is free.

Wednesday, April 11, at 4:30 p.m. in Convocation Hall - Pianist James Mahood, second year Bachelor of Music student in the Department of Music, will give a recital. Included on the program will be the Mozart Concerto in G major, K. 453, with Lorraine Robinson at the second piano. Admission is free.

Wednesday, April 11, at 8:30 p.m. in Convocation Hall - Students from the Voice/Opera Division of the Department of Music will present a program which will include several staged operatic excerpts. The performance is under the musical direction of Alfred Strombergs and the stage direction of Rowland Holt Wilson. Admission is free.

The Department of Music

of

The University of Alberta

presents a program of

MUSIC FOR VIOLA

Tuesday, April 10, 1973, at 12 noon
Convocation Hall, Arts Building

Duet for Violin and Viola Arturo Domingo
Robert Hryciw, violin; Barbara McLean, viola

Duo for Viola and Violoncello Walter Piston
Allegro risoluto
Susanne Zeindler, viola; Joanne Ludbrook, violoncello

Lamento for viola and piano Gabriel Fauré - Milton Katims
Barbara McLean, viola; Miyo Inouye, piano

Brandenburg Concerto No. 6 in B flat major J. S. Bach
Allegro
Adagio ma non tanto
Allegro
Allan Teeple and Susanne Zeindler, violas
Barbara Morris, Diana Nuttall and Joanne Ludbrook, violoncellos
Peter Marck, double bass; Andrea Mellis, harpsichord

COMING EVENTS:

Tuesday, April 10, at 4:30 p.m. in Convocation Hall - Violinist Norbert Boehm, third year Bachelor of Music student in the Department of Music, will give a recital of works by Beethoven, Bloch and John Weinzwieg. He will be assisted by Judith Loewen and Elaine Dobek, pianists. Admission is free.

Wednesday, April 11, at 12 noon in Convocation Hall - Violist Allan Teeple, graduate student in the Department of Music, will give a recital of works by Bach, Brahms and Hindemith. Admission is free.

Wednesday, April 11, at 4:30 p.m. in Convocation Hall - Pianist James Mahood, second year Bachelor of Music student in the Department of Music, will give a recital. Included on the program will be works by Bach, Chopin, Debussy, Bartok, and the Mozart Concerto in G major, K. 453, with Lorraine Robinson at the second piano. Admission is free.

Wednesday, April 11, at 8:30 p.m. in Convocation Hall - Students from the Voice/Opera Division of the Department of Music will present a recital, with Alfred Strombergs, Assistant Professor of Music, at the piano. Admission is free.

Thursday, April 12, at 8:30 p.m. in Convocation Hall - Violoncellist Lucinda Breed, graduate student in the Department of Music, will give a recital of works by Bach, Beethoven and Bloch. She will be assisted by pianist Eva Stojek. Admission is free.

Friday, April 13, at 2:30 p.m. in Convocation Hall - Daniel Otteson, third year Bachelor of Music student in the Department of Music, will give a trumpet recital. He will be assisted by Eileen Keown, piano; Chris Morrison, trumpet; Sheila Macdonald, French horn; Bill Gilday, trombone; and Henry Vant Erve, tuba. Free admission.

The Department of Music
of
The University of Alberta

presents

NORBERT BOEHM

violinist

assisted by ELAINE DOBEK and JUDITH LOEWEN, pianists

Tuesday, April 10, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Sonata for Violin and Piano

John Weinzwieg

Nigun (Improvisation) from "Baal Shem",
Three Pictures of Chassidic Life

Ernest Bloch

Concerto in D major, Op. 61
Allegro, ma non troppo
Larghetto
Rondo: Allegro

Beethoven

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Boehm.

COMING EVENTS:

Wednesday, April 11, at 12 noon in Convocation Hall - Violist Allan Teeple, graduate student in the Department of Music, will give a recital of works by Bach, Brahms and Hindemith. Admission is free.

Wednesday, April 11, at 4:30 p.m. in Convocation Hall - Pianist James Mahood, second year Bachelor of Music student in the Department of Music, will give a recital. Included on the program will be the Mozart Concerto in G major, K. 453, with Lorraine Robinson at the second piano. Admission is free.

Wednesday, April 11, at 8:30 p.m. in Convocation Hall - Students from the Voice/Opera Division of the Department of Music will present a program which will include several staged operatic excerpts. The performance is under the musical direction of Alfred Strombergs and the stage direction of Rowland Holt Wilson. Admission is free.

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Friday, April 13, at 4:30 p.m. in Convocation Hall - Violinist David Zweifel, third year Bachelor of Music student in the Department of Music, will give a program of works by Bach, Franck and Brahms. He will be assisted by Albert Krywolt and Howard Janzen, pianists, and David Hoyt, French hornist. Free admission.

The Department of Music
of

The University of Alberta

presents

JAMES MAHOOD

pianist

Wednesday, April 11, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

Roumanian Dance No. 1, Op. 8a	Bartók
Hommage à S. Pickwick Esq. P.P.M.P.C. (Préludes, Book II)	Debussy
Etude in C minor, Op. 25, No. 12	Chopin
French Suite No. 5 in G major	Bach
Allemande	
Courante	
Sarabande	
Gavotte	
Bourrée	
Loure	
Gigue	
Concerto in G major, K. 453	Mozart
Allegro	
Andante	
Allegretto	
Lorraine Robinson, second piano	

COMING EVENTS:

Thursday, April 12, at 8:30 p.m. in Convocation Hall - Violoncellist Lucinda Breed, graduate student in the Department of Music, will give a recital of works by Bach, Beethoven and Bloch. She will be assisted by pianist Eva Stojek. Admission is free.

Friday, April 13, at 2:30 p.m. in Convocation Hall - Daniel Otteson, third year Bachelor of Music student in the Department of Music, will give a trumpet recital. He will be assisted by Eileen Keown, piano; Chris Morrison, trumpet; Sheila Macdonald, French horn; Bill Gilday, trombone; and Henry Vant Erve, tuba. There is no admission charge.

Friday, April 13, at 4:30 p.m. in Convocation Hall - Violinist David Zweifel, third year Bachelor of Music student in the Department of Music, will give a program of works by Bach, Franck and Brahms. He will be assisted by Albert Krywolt and Howard Janzen, pianists, and David Hoyt, French hornist. Admission is free.

The Department of Music
of
The University of Alberta
presents a
VOCAL CONCERT
with students from the Voice/Opera Division

Alfred Strombergs at the piano

Wednesday, April 11, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Se l'aura spira
The Singer G. Frescobaldi
M. Head

Vicki Wynnychuk, soprano

Im wunderschönen Monat Mai
Bonjour, Suzon R. Schumann
L. Delibes

Barbara Lewis, mezzo-soprano

Recitative and Air: The People that Walked in Darkness (Messiah) G. F. Handel
Kennst du das Land? L. van Beethoven

Robert Hallam, baritone

Recitative and Air: With Verdure Clad (The Creation) J. Haydn
Mein Herr Marquis (Die Fledermaus) J. Strauss

Rita Smyth, soprano

Ici-bas
Serenata gitana G. Fauré
M. Sandoval

Robyn Widdifield, soprano

Auf ein altes Bild
In the Silence of Night H. Wolf
S. Rachmaninov

David Speers, tenor

Vergin, tutto amor
Lilacs F. Durante
S. Rachmaninov

Sylvia Kokts-Porietis, soprano

INTERMISSION

Tell Me, Lovely Shepherd
Romance W. Boyce
C. Debussy

Katheryne Perri, soprano

Les berceaux
Rencontre G. Fauré
G. Fauré

Barbara Prowse, mezzo-soprano

Recitative and Air: Every Valley (Messiah) G. F. Handel
Tell me, oh blue blue sky V. Giannini

Roger Ohlsen, tenor

The World feels dusty
Heart, we will forget him A. Copland
A. Copland

Susan Goodwin, soprano

Die Mainacht
Mondnacht J. Brahms
R. Schumann

Marilyn Verbicky, soprano

COMING EVENTS:

Thursday, April 12, at 8:30 p.m. in Convocation Hall - Violoncellist Lucinda Breed, graduate student in the Department of Music, will give a recital of works by Bach, Beethoven and Bloch. She will be assisted by pianist Eva Stojek. Admission is free.

Friday, April 13, at 2:30 p.m. in Convocation Hall - Daniel Otteson, third year Bachelor of Music student in the Department of Music, will give a trumpet recital. He will be assisted by Eileen Keown, piano; Chris Morrison, trumpet; Sheila Macdonald, French horn; Bill Gilday, trombone; and Henry Vant Erve, tuba. There is no admission charge.

The Department of Music
of

The University of Alberta

presents

LUCINDA BREED

violoncellist

assisted by EVA STOJEK, pianist

Thursday, April 12, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Sonata in G major

G. B. Sammartini

Allegro

Grave

Vivace

Sonata in D major, Op. 102, No. 2

L. van Beethoven

Allegro con brio

Adagio con molto sentimento d'affetto

Allegro; Allegro fugato

Méditation Hébraïque

Ernest Bloch

COMING EVENTS:

Friday, April 13, at 2:30 p.m. in Convocation Hall - Daniel Otteson, third year Bachelor of Music student in the Department of Music, will give a trumpet recital. He will be assisted by Eileen Keown, piano; Chris Morrison, trumpet; Sheila Macdonald, French horn; Bill Gilday, trombone; and Henry Vant Erve, tuba. There is no admission charge.

Friday, April 13, at 4:30 p.m. in Convocation Hall - Violinist David Zweifel, third year Bachelor of Music student in the Department of Music, will give a program of works by Bach, Franck, Brahms and Bartok. He will be assisted by Albert Krywolt and Howard Janzen, pianists, and David Hoyt, French hornist. Admission is free.

Wednesday, April 18, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Tokyo String Quartet. Members only.

Monday, April 23, at 8:30 p.m. in Convocation Hall - Clarinetist Randall Bain, third year Bachelor of Music student in the Department of Music, will present a recital of music by Stamitz, Mozart, Brahms and Poulenc. He will be assisted by pianists Viola Braun-Fox and Cheryl Cooney; violist Susanne Zeindler; and violoncellist Lucinda Breed. Admission is free.

The Department of Music
of
The University of Alberta

presents

DANIEL OTTESON

trumpet

assisted by EILEEN KEOWN, piano

and

CHRIS MORRISON, trumpet
SHEILA MACDONALD, French horn

BILL GILDAY, trombone
HENRY VANT ERVE, tuba

Friday, April 13, 1973, at 2:30 p.m.
Convocation Hall, Arts Building

Trumpet Concerto in E flat major
Allegro con spirito

Johann Nepomuk Hummel

Concerto for Two Trumpets
Allegro
Largo
Allegro moderato

Antonio Vivaldi

Badinage

Eugène Bozza

Quintet in B flat minor, Op. 5
Moderato
Adagio non troppo lento
Allegro moderato

Victor Ewald

Fantaisie in E flat major

J. Ed. Barat

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Otteson.

COMING EVENTS:

Friday, April 13, at 4:30 p.m. in Convocation Hall - Violinist David Zweifel, third year Bachelor of Music student in the Department of Music, will give a program of works by Bach, Franck and Brahms. He will be assisted by Albert Krywolt and Howard Janzen, pianists, and David Hoyt, French hornist. Admission is free.

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The Department of Music
of
The University of Alberta

presents

DAVID ZWEIFEL

violinist

assisted by ALBERT KRYWOLT and HOWARD JANZEN, pianists

and DAVID HOYT, French hornist

Friday, April 13, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

- | | |
|--|------------------------------|
| Roumanian Folk Dances | Béla Bartók - Zoltán Székely |
| Allegro moderato | |
| Allegro | |
| Andante | |
| Molto moderato | |
| Allegro | |
| Allegro; Più allegro | |
| | |
| Trio in E flat major, Op. 40, for Horn, Violin and Piano | Johannes Brahms |
| Andante | |
| Scherzo: Allegro | |
| Adagio mesto | |
| Finale: Allegro con brio | |
| David Hoyt, French horn; Howard Janzen, piano | |
| | |
| Sonata No. 1 in G minor for Unaccompanied Violin | J. S. Bach |
| Adagio | |
| Fuga: Allegro | |
| Siciliana | |
| Presto | |
| | |
| Sonata in A major for Violin and Piano | César Franck |
| Allegretto ben moderato | |
| Allegro | |
| Recitativo - Fantasia | |
| Allegretto poco mosso | |

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Zweifel.

COMING EVENTS:

Wednesday, April 18, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Tokyo String Quartet. Members only.

Monday, April 23, at 8:30 p.m. in Convocation Hall - Clarinetist Randall Bain, third year Bachelor of Music student in the Department of Music, will present a recital of music by Stamitz, Mozart, Brahms and Poulenc. He will be assisted by pianists Viola Braun-Fox and Cheryl Cooney; violist Susanne Zeindler; and violoncellist Lucinda Breed. Admission is free.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE TOKYO STRING QUARTET

Koichido Harada, violin
Yoshiko Nakura, violin

Kazuhide Isomura, viola
Sadao Harada, cello

P R O G R A M

QUARTET IN E-FLAT, OP. 50, No. 3 Haydn

Allegro con brio
Andante piu tosto allegretto
Menuetto
Finale: Presto

FIVE PIECES, OPUS 5 Anton Webern

Heftig bewegt
Sehr langsam
Sehr bewegt
Sehr langsam
In zarter Bewegung

The Five Pieces will be performed twice.

I N T E R M I S S I O N

QUARTET IN C MAJOR, OPUS 59, No. 3 Beethoven

Introduzione: Andante con moto—Allegro vivace
Andante con moto quasi allegretto
Menuetto: Grazioso
Allegro molto

Wednesday, April 18, 1973
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: *Melody Lane*

"Edmonton's largest exclusive record store"
10409 Jasper Avenue—422-8712

The Edmonton Chamber Music Society gratefully thanks the following for their support during the season:

The City of Edmonton

The Department of Music, The University of Alberta

The Bank of Montreal

Safeway of Canada Ltd.

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Melody Lane

Canadiana Galleries

Trans-Globe Travel Service Ltd.

Robinson and Sons

The many members of the Society who not only bought tickets but also made donations to help the society in its work.

The Department of Music
of
The University of Alberta

presents

ALLAN TEEPLE

violinist

Monday, April 23

~~Wednesday, April 11~~, 1973, at 12 noon
Convocation Hall, Arts Building

Songs for Alto, Viola and Piano, Op. 91 Johannes Brahms
Gestillte Sehnsucht
Geistliches Wiegenlied
Andrea Mellis, mezzo-soprano; Barbara Ellis, piano

Suite No. 5 in C minor for Solo Viola J. S. Bach
(transcribed by Bruno Giuranna from the original for unaccompanied violoncello)
Preludio
Sarabanda
Giga

Trauermusik (Music of Mourning) for Viola and String Orchestra Paul Hindemith
Allyn Chard and Robert Hryciw, violins; Barbara McLean, viola
Joanne Ludbrook, violoncello; Peter Marck, double bass

COMING EVENTS:

Wednesday, April 11, at 4:30 p.m. in Convocation Hall - Pianist James Mahood, second year Bachelor of Music student in the Department of Music, will give a recital. Included on the program will be works by Bach, Chopin, Debussy, Bartok, and the Mozart Concerto in G major, K. 453, with Lorraine Robinson at the second piano. Admission is free.

Wednesday, April 11, at 8:30 p.m. in Convocation Hall - Students from the Voice/Opera Division of the Department of Music will present a recital, with Alfred Strombergs, Assistant Professor of Music, at the piano. Admission is free.

Thursday, April 12, at 8:30 p.m. in Convocation Hall - Violoncellist Lucinda Breed, graduate student in the Department of Music, will give a recital of works by Bach, Beethoven and Bloch. She will be assisted by pianist Eva Stojek. Admission is free.

Friday, April 13, at 2:30 p.m. in Convocation Hall - Daniel Otteson, third year Bachelor of Music student in the Department of Music, will give a trumpet recital. He will be assisted by Eileen Keown, piano; Chris Morrison, trumpet; Sheila Macdonald, French horn; Bill Gilday, trombone; and Henry Vant Erve, tuba. There is no admission charge.

Friday, April 13, at 4:30 p.m. in Convocation Hall - Violinist David Zweifel, third year Bachelor of Music student in the Department of Music, will give a program of works by Bach, Franck and Brahms. He will be assisted by Albert Krywolt and Howard Janzen, pianists, and David Hoyt, French hornist. Admission is free.

Wednesday, April 18, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Tokyo String Quartet. Members only.

The Department of Music

of

The University of Alberta

presents

RANDALL BAIN

clarinetist

assisted by VIOLA BRAUN-FOX, pianist

and

SUSANNE ZEINDLER, violist
LUCINDA BREED, violoncellist
CHERYL COONEY, pianist

Monday, April 23, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Concerto No. 3 in B flat major Karl Stamitz
Allegro moderato
Romanze
Rondo

Second Andantino Paul Jeanjean

Trio in E flat major, K. 498, for Clarinet, Viola and Piano W. A. Mozart
Andante
Menuetto
Rondo: Allegretto
Susanne Zeindler, viola; Cheryl Cooney, piano

INTERMISSION

Sonata for Clarinet and Piano (1962) Francis Poulenc
Allegro tristamente
Romanza
Allegro con fuoco

Trio in A minor, Op. 114, for Clarinet, Violoncello and Piano Johannes Brahms
1. Allegro
3. Andante grazioso
Lucinda Breed, violoncello; Viola Braun-Fox, piano

COMING EVENTS:

Tuesday, April 24, at 8:30 p.m. in Convocation Hall - Pianist Joachim Segger will give a recital. Admission is free.

Wednesday, April 25, at 8:30 p.m. in Convocation Hall - The Edmonton Musical Club presents its Competition Award Winners in concert. Tickets at the door.

Thursday, April 26, at 8:30 p.m. in Convocation Hall - John Ellis, French horn, and Albert Krywolt, piano. Admission is free.

The Department of Music
of
The University of Alberta

presents

JOACHIM SEGGER

pianist

Tuesday, April 24, 1973, at 8:30 p.m.
Convocation Hall, Arts Building

Sonata in G major, L. 349
Sonata in C minor, L. 352

D. Scarlatti
D. Scarlatti

Sonata in C major, K. 330
Allegro moderato
Andante cantabile
Allegretto

Mozart

Sonata in E flat major, Op. 81a ("Les Adieux")
Adagio; Allegro
Andante espressivo
Vivacissimamente

Beethoven

INTERMISSION

Sonata No. 3 in A minor, Op. 28

Prokofiev

Etude in C sharp minor, Op. 2, No. 1
Etude in D sharp minor, Op. 8, No. 12

Scriabin
Scriabin

Ballade in G minor, Op. 23

Chopin

COMING EVENTS:

Wednesday, April 25, at 8:30 p.m. in Convocation Hall - The Edmonton Musical Club presents its Competition Award Winners in concert. Tickets at the door.

Thursday, April 26, at 8:30 p.m. in Convocation Hall - John Ellis, French horn, and Albert Krywolt, piano. Admission is free.

Friday and Saturday, April 27 and 28, at 8:00 p.m. in All Saints' Cathedral - The Richard Eaton Singers, conducted by Ted Kardash, will present Bach's Mass in B minor. Tickets (\$3.00; senior citizens and students under 16, \$2.00) are available from Room 348, Arts Building, U. of A. campus; Mike's Ticket Office; All Saints' Cathedral Office; and members of the chorus.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DAVID ZWEIFEL

violinist

with

ALBERT KRYWOLT, pianist

ROMAN TANCOK (Roumanian Folk Dances) Béla Bartók

Joc cu Bâta (Dance with Sticks)

(1881-1945)

Brâul (Waistband Dance)

Transcribed by Zoltán Székely

Pe Loc (Stamping Dance)

Buciemana (Hornpipe Dance)

Poarca Româneasca (Roumanian Polka)

Maruntel (Quick Dance)

SONATA IN F MAJOR, OP. 24 ("Spring") ... Ludwig von Beethoven

Allegro

(1770-1827)

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

SONATA No. 1 IN G MINOR

FOR SOLO VIOLIN Johann Sebastian Bach

Adagio

(1685-1750)

Fuga

Siciliano

Presto

INTERMISSION

SONATA IN A MAJOR FOR VIOLIN AND PIANO ... César Franck

Allegretto ben moderato

(1822-1890)

Allegro

Recitativo—Fantasia

Allegretto poco mosso

Edmonton, Alberta ~~Friday, May 11~~ *Thurs May 10*, 8:30 p.m.
Seattle, Washington Sunday, May 13, 8:00 p.m.
Great Falls, Montana Tuesday, May 15, 3:00 p.m., 8:00 p.m.
Three Hills, Alberta Thursday, May 17, 8:00 p.m.
Calgary, Alberta Saturday, May 19, 8:00 p.m.
Banff, Alberta Tuesday, May 22, 8:30 p.m.

